

Livro De Canções

EL EFECTO

MEMÓRIAS DO FOGO



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El Efecto - Memórias do Fogo

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EL EFECTO

Formada em 2002, na cidade do Rio de Janeiro, a partir do desejo de conjugar instigação estética e inquietação política, El Efecto busca se inserir no movimento que entende a arte como trincheira, como espaço de reverberação e organização das ideias comprometidas com a luta por justiça social.

Lançado em 2018, "Memórias do Fogo" é o quinto disco da banda e representa a tentativa de aprofundamento e radicalização dessa proposta. As 7 faixas compõem um painel poético que busca evocar e relacionar diversos aspectos das lutas próprias ao nosso campo da esquerda. Tanto a afirmação de nossas bandeiras, quanto a crítica negativa e incômoda sobre os nossos limites e desafios. Cada música tenta ser uma chama, um chamado, para reavivarmos esse duplo movimento incendiário: Aquecer aquilo que deve ser fortalecido e queimar aquilo que deve ser superado. Seja no mundo, seja em nós mesmos.

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Café

A música se estrutura em dois eixos, dois universos narrativos tragicamente interligados. O eixo que busca caracterizar o universo da colônia, e que marca o começo da música, foi inicialmente inspirado pelo Joropo, gênero venezuelano/colombiano, a partir do conhecimento de um vídeo do grupo Compasses. Uma das formas de nos aproximarmos dessa sonoridade foi o uso do charango e a utilização da viola caipira, somada a dobras de guitarra e violão, como tentativa de reproduzir a sonoridade de outros instrumentos de corda latinoamericanos, como a harpa e o cuatro venezuelano.

O segundo eixo da música, gira em torno de um trecho do ballet "O Quebra-Nozes", de Tchaikovsky, mais precisamente do movimento "Pas de Deux". Dali saiu tanto o arpejo da guitarra, que marca o acompanhamento de parte "um café em Paris", quanto o próprio tema final que encerra a canção.

A ideia dessa viagem no tempo e no espaço, acompanhando a desgraça do colonialismo e da produção/circulação do café, partiu da leitura de "Moça Feliz", poema de Cassiano Ricardo. A imagem da "cena" final é uma variação sobre o final do poema "A morte do leiteiro", de Carlos Drummond de Andrade.



Café

"Colônia..." *ral.* E7

Vla. C

Gtr. 1

Gtr. 2

Bx.

10 F7 E7 G7 G7 F7 G7 G7

Vla. C

Gtr. 1

Gtr. 2

Bx.

10

8va

harm

harm

harm

Café

Instrumental

+ Flautim até compasso 31

19

Cl. B \flat

Vla. C

Gtr. 1

Gtr. 2

Bx.

23

Cl. B \flat

Vla. C

Gtr. 1

Bx.

The musical score is for an instrumental piece titled "Café". It is written for five instruments: Clarinet B \flat , Violoncello (Vla. C), Guitar 1 (Gtr. 1), Guitar 2 (Gtr. 2), and Bass (Bx.). The score is divided into two systems. The first system covers measures 19 to 22, and the second system covers measures 23 to 31. The key signature has one sharp (F#). The time signature changes from 4/4 in measures 19-22 to 12/8 in measures 23-31. The score includes various musical notations, including triplets, eighth notes, and sixteenth notes. A box above the score indicates "+ Flautim até compasso 31".

Café

27

Cl. B \flat

Vla. C

Gtr. 1

Bx.

27

This musical score is for a piece titled "Café". It features four staves: Clarinet B-flat (Cl. B \flat), Viola (Vla. C), Guitar 1 (Gtr. 1), and Bass (Bx.). The score begins at measure 27. The Clarinet B-flat staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with some rests and a final double bar line. The Viola and Guitar 1 staves are in treble clef and play a rhythmic, arpeggiated accompaniment. The Bass staff is in bass clef and provides a steady bass line. The music concludes at measure 30 with a final double bar line.

Café

31 "Sombras do passado pairam..." / "Sombras do passado, cantos..."

Cl. B \flat

31

Ch.

31

Vla. C

Gtr. 1

Gtr. 2

Bx.

31

G7 Am G7 Am

Café

36 G7 Am G7 Am A7

Ch.

Gtr. 1

Gtr. 2

Bx.

41

Ch.

Gtr. 1

Gtr. 2

Bx.

41

Detailed description of the musical score: The score is for a piece titled 'Café'. It is written for four parts: Chorus (Ch.), Guitar 1 (Gtr. 1), Guitar 2 (Gtr. 2), and Bass (Bx.). The first system covers measures 36 to 40. The Chorus part has a G7 Am G7 Am A7 chord progression. The guitar parts play a rhythmic pattern of eighth notes and quarter notes. The bass part plays a similar rhythmic pattern. The second system covers measures 41 to 45. The Chorus part continues with a similar rhythmic pattern. The guitar parts play a similar rhythmic pattern. The bass part plays a similar rhythmic pattern.

Café

1.

Instrumental

+ Flautim até compasso 57

46

Cl. B \flat

46

Ch. E7 Dm C E7

Vla. C

Gtr. 1

Gtr. 2

46

Bx.

Café

50

Cl. B \flat

Vla. C

Gtr. 1

50

Bx.

This musical score page, titled "Café", contains measures 50 through 53. It features four staves: Clarinet B-flat (Cl. B \flat), Viola (Vla. C), Guitar 1 (Gtr. 1), and Bass (Bx.). The key signature is one sharp (F#). The Clarinet B-flat staff begins with a measure rest and a breath mark, followed by a melodic line. The Viola staff plays a continuous eighth-note pattern. The Guitar 1 staff plays a rhythmic accompaniment with eighth and sixteenth notes. The Bass staff starts with a measure rest and then plays a melodic line. The number "50" appears at the beginning of the first staff and above the first measure of the Bass staff.

Café

Instrumental

2.

54

Cl. B \flat

Vla. C

Gtr. 1

Gtr. 2

Bx.

54

Am

Café

59

Fl.

Cl. B \flat

Vla. C

Gtr. 1

Gtr. 2

Bx.

59

"Como quem vê..."

Dm E7 Am Dm E7 Am

12/8

The musical score is for a piece titled "Café". It is written for a six-piece ensemble: Flute (Fl.), Clarinet Bb (Cl. B \flat), Viola C (Vla. C), Guitar 1 (Gtr. 1), Guitar 2 (Gtr. 2), and Bass (Bx.). The score is in 12/8 time and has a key signature of one sharp (F#). The first system (measures 59-64) shows the instruments playing a series of whole notes. The second system (measures 65-70) shows the instruments playing a series of eighth notes. The guitar parts include a chord progression of Dm, E7, and Am. The bass part includes a melodic line with a key signature change to one sharp (F#). The score is marked with a "59" at the beginning of the first system and a "12/8" at the beginning of the second system. The lyrics "Como quem vê..." are written above the bass staff in the second system.

Café

67

Fl.

Cl. B \flat

Vla. C

Gtr. 2

Bx.

67

This musical score page, titled "Café", shows measures 67 through 70 for five instruments: Flute (Fl.), Clarinet in B-flat (Cl. B \flat), Viola in C (Vla. C), Guitar 2 (Gtr. 2), and Bass (Bx.). The score is written in treble and bass clefs with a key signature of one sharp (F#). Measures 67 and 68 feature a 7-measure rest for the Flute and Clarinet. Measures 69 and 70 contain sustained notes for these instruments, indicated by a slur. The Viola and Guitar 2 parts consist of continuous eighth-note patterns throughout the four measures. The Bass part begins with a 7-measure rest in measure 67 and then plays a steady eighth-note pattern.

Café

71

Fl.

Cl. B \flat

Vla. C

Gtr. 2

Bx.

71

The musical score for the piece "Café" spans measures 71 to 75. The instrumentation includes Flute (Fl.), Clarinet in B-flat (Cl. B \flat), Violoncello (Vla. C), Guitar 2 (Gtr. 2), and Bass (Bx.). The score is written in 4/4 time with a key signature of one sharp (F#). Measures 71-75 are shown. The Flute and Clarinet parts feature melodic lines with slurs. The Violoncello and Guitar 2 parts feature rhythmic patterns. The Bass part features a steady bass line.

Café

[illegible]

Café

82

Fl.

Cl. B \flat

Vla. C

Gtr. 2

82

Tc.

82

Bx.

"Um café em paris..."

Café

89

Gtr. 2

Tc.

Bx.

This system contains measures 89 through 93. The Gtr. 2 part features a melodic line with eighth-note patterns and a key signature change to one sharp (F#) in measure 93. The Tc. part provides harmonic support with chords and single notes. The Bx. part has a bass line with eighth and quarter notes.

94

Ch.

Gtr. 2

Tc.

Bx.

This system contains measures 94 through 98. Measure 94 includes a Ch. part with a whole rest. Measures 95-97 feature a Gtr. 2 solo with triplets and a melodic line. The Tc. and Bx. parts continue their harmonic and bass support. Measure 98 shows a key signature change to two flats (Bb and Eb) and a time signature change to 2/4.

Café

"Feliz! Nada como estar..."

100

Gtr. 1

Gtr. 2

Tc.

Bx.

106

Gtr. 1

Gtr. 2

Tc.

Bx.

Dm7(9)

G7(b13)

Em7

Am7

Café

113

Gtr. 1

Gtr. 2

Tc.

Bx.

113

113

G7

119 Dm7(9)

Gtr. 1

Gtr. 2

Tc.

Bx.

This musical score shows measures 119 through 124. The guitar parts (Gtr. 1 and Gtr. 2) are in treble clef, and the bass part (Bx.) is in bass clef. The tenor part (Tc.) is in treble clef. The key signature has one flat (B-flat). Measure 119 starts with a treble clef and a key signature change to one flat. The guitar parts feature complex rhythmic patterns, while the bass part plays a steady eighth-note line. The tenor part plays a simple melody. The score ends with a Dm7(9) chord in measure 124.

Café

125

G7(b13) Em7 Am7 Db7M

Gtr. 1

Gtr. 2

Tc.

Bx.

132

Instrumental

Am Dm E7

Gtr. 1

Gtr. 2

Tc.

Bx.

Café

139

Ch. "Colônia! Teus filhos já..."

Am Dm E7 Am

12

139

Gtr. 1

Gtr. 2

Bx.

146

Gtr. 1

Gtr. 2

Bx.

146

The musical score is written for a four-part ensemble: Chorus (Ch.), Guitar 1 (Gtr. 1), Guitar 2 (Gtr. 2), and Bass (Bx.). The piece is titled 'Café'. The Chorus part begins at measure 139 with the lyrics 'Colônia! Teus filhos já...'. The guitar and bass parts are written in standard notation. The guitar parts include chord changes: Am, Dm, E7, and Am. The bass part also begins at measure 139. The score continues with measures 146 and 147. The key signature has one sharp (F#) and the time signature is 12/8.

Café

"Ondas de revolta, se levanta..."

150

Ch. G7 Am G7 Am

Gtr. 1

Gtr. 2

Bx. 150

155

Ch. G7 Am G7 Am A7

Gtr. 1

Gtr. 2

Bx. 155

Café

160 Dm

Ch.

Gtr. 1

Gtr. 2

Bx.

160

The musical score is for a piece titled "Café". It features four staves: Chorus (Ch.), Guitar 1 (Gtr. 1), Guitar 2 (Gtr. 2), and Bass (Bx.). The Chorus staff starts at measure 160 with a Dm chord and contains four measures of whole rests. Gtr. 1 and Gtr. 2 both start at measure 160 with a half note D and a half note F, tied across measures 160 and 161. In measure 162, Gtr. 1 plays a quarter note G# and a quarter note A, followed by a quarter rest and a quarter note B. Gtr. 2 plays a quarter note G# and a quarter note A, followed by a quarter rest and a quarter note B. This pattern repeats in measures 163 and 164. The Bass staff starts at measure 160 with a half note D and a half note F, tied across measures 160 and 161. In measure 162, the Bass plays a quarter note G# and a quarter note A, followed by a quarter rest and a quarter note B. This pattern repeats in measures 163 and 164.

Café

165 E7 Dm C E7 E7 Dm C E7 G F E7 Dm A \flat 7 "Abrem-se as cortinas..."

Ch.

Vla. C

Gtr. 1

Gtr. 2

Bx.

Vln. I

Vln. II

The musical score is for a piece titled "Café". It features a chorus part with lyrics "Abrem-se as cortinas..." and instrumental parts for Viola, Guitars, Bass, and Violins. The score is written in 4/4 time and includes various musical notations such as chords, scales, and triplets.

The score is divided into two systems. The first system contains measures 165 to 170, and the second system contains measures 171 to 176. The chorus part begins in measure 171 with the lyrics "Abrem-se as cortinas...".

The instrumental parts include:

- Chorus:** Features a rhythmic pattern of eighth notes and quarter notes, with a key signature of one sharp (F#).
- Viola:** Features a melodic line with eighth notes and quarter notes, and a triplet of eighth notes in measure 176.
- Guitars:** Features a melodic line with eighth notes and quarter notes, and a triplet of eighth notes in measure 176.
- Bass:** Features a melodic line with eighth notes and quarter notes, and a triplet of eighth notes in measure 176.
- Violins:** Features a melodic line with eighth notes and quarter notes, and a triplet of eighth notes in measure 176.

Café

170

Vla. C

Gtr. 2

Bx.

Vln. I

Vln. II

170

170

170

170

170

Café

"E a fina porcelana..."

[illegible]

Café

"Colônia! Se espalha pelo chão..."

180

Vla. C

Gtr. 2

Bx.

180

Vln. I

Vln. II

Vla.

Vc.

180

181

182

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619

620

Café

185

Vla. C

Gtr. 2

Bx.

185

Dm

B \flat 7

Dm

B \flat 7

The musical score for 'Café' is presented in three staves: Viola C, Guitar 2, and Bass. The score begins at measure 185. The Viola C and Guitar 2 parts play a melodic line consisting of eighth notes. The Bass part plays a bass line with dotted half notes. The score is divided into two systems, each with five measures. The first system has a key signature of one flat (Bb). The second system has a key signature of two flats (Bb and Eb). The second system is marked with 'Dm' and 'Bb7' chords.

Café

190

Em A7 Dm G7 Instrumental

Vla. C

Gtr. 1

Gtr. 2

Bx.

Vln. I

Vln. II

Vla.

Vc.

Em A7 Dm G7 C Am

190

190

Café

196

Fl.

Vla. C

Gtr. 1

Gtr. 2

Bx.

Vln. I

Vln. II

Vla.

Vc.

F

G7

A \flat 7

C

A m

F

The musical score for 'Café' begins at measure 196. The instrumentation includes Flute (Fl.), Viola C (Vla. C), Guitar 1 (Gtr. 1), Guitar 2 (Gtr. 2), Bass (Bx.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is written in 4/4 time. The key signature has one flat (B-flat). The guitar parts (Gtr. 1 and Gtr. 2) are the primary harmonic drivers, with Gtr. 1 playing a complex, fast-moving line and Gtr. 2 providing a steady accompaniment. The other instruments provide melodic and harmonic support. The chords indicated are F, G7, A \flat 7, C, A m, and F.

Café

201

Fl.

Vla. C

Gtr. 1

Gtr. 2

Bx.

Vln. I

Vln. II

Vla.

Vc.

G7 A \flat 7 C Am F G7 A \flat 7

The musical score is for a piece titled "Café". It is arranged for a large ensemble. The instruments are: Flute (Fl.), Violin C (Vla. C), Guitar 1 (Gtr. 1), Guitar 2 (Gtr. 2), Bass (Bx.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score begins at measure 201. The key signature changes from one flat to two flats (B-flat major to D-flat major) in measure 204. The guitar parts (Gtr. 1 and Gtr. 2) feature a series of chords: G7, A \flat 7, C, Am, F, G7, and A \flat 7. The bass part (Bx.) has a melodic line that follows the harmonic progression. The strings (Vln. I, Vln. II, Vla., Vc.) provide a lush texture with various melodic and harmonic lines. The score includes many musical notations such as notes, rests, beams, and slurs.

Café

206

Fl.

Vla. C

Gtr. 1

Gtr. 2

Bx.

Vln. I

Vln. II

Vla.

Vc.

Cale

Am G Am G

C A7 Dm G7 Ab7 Am G Am G

Café

212

Vla. C

Gtr. 1

Gtr. 2

Bx.

Am G Am G

Am G

212

The musical score for 'Café' consists of four staves. The first two measures are marked with a '212' time signature. The first measure contains guitar (Gtr. 1 and Gtr. 2) and bass (Bx.) parts. The guitar parts feature a series of chords (Am, G, Am, G) and a melodic line. The bass part features a series of chords (Am, G, Am, G) and a melodic line. The second measure contains guitar and bass parts with a similar structure. The third measure is mostly empty, with a single note in the bass staff. Chord changes from Am to G are indicated above the first two measures.

Café

Guitarras

"Colônia..."

Gtr. 1

Gtr. 1 Tab Drop D

Gtr. 2

Gtr. 2 Tab Drop D

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

ral.

Café

13 G7 G7 F7 G7 G7 harm

Gtr. 1

13 G7 G7 F7 G7 G7 harm

Gtr. 1 Tab

13 G7 G7 F7 G7 G7 harm

Gtr. 2

13 G7 G7 F7 G7 G7 harm

Gtr. 2 Tab

8^{va} 15 15 12 10 9 12

19 3 3 3 3 b

Gtr. 1

19 13 12 10 12 10 13 10 13 12 10 13 12 11

Gtr. 1 Tab

19 3 3 3 3 b

Gtr. 2

19 6 5 3 5 3 5 3 5 4 3 5 4 3

Gtr. 2 Tab

Instrumental

21

Gtr. 1

21 5 5 5 8 7 6 7 10 8 7 8 8 8 13 13 12 11 10 13 11 10 5 5 5 8 7 6 7 10 8 7

Gtr. 1 Tab

Café

Gtr. 1

24

Gtr. 1 Tab

24

8 8 8-13-13-12-11-10 13-12 5 5 5-8-7 6 7-10-8-7 8 8-13-13-12-11 10-13-11-10

Gtr. 1

27

Gtr. 1 Tab

27

5 5 5-8-7 6 7-10-8-7 8 7-8-10 10-8-7 10 10 10 10-9-8 8 9 8 8-7

Gtr. 1

30

Gtr. 1 Tab

30

6 6 7 6 6 5 4 5 4 5 4 6 4 6 7 6 4 5

Gtr. 1

32

"Sombras do passado pairam..." / "Sombras do passado, cantos..."

Gtr. 1 Tab

32

2 2 5 5 3 3 2 2 2 2 2 0 2 2 5 5

Gtr. 2

32

Gtr. 2 Tab

32

5 5 2 2 0 0 3 3 2 3 2 0 5 5 2 2

Café

35

Gtr. 1

Gtr. 1 Tab

35

Gtr. 2

Gtr. 2 Tab

38

Gtr. 1

Gtr. 1 Tab

38

Gtr. 2

Gtr. 2 Tab

41

Gtr. 1

Gtr. 1 Tab

41

Gtr. 2

Gtr. 2 Tab

35

35

35

38

38

41

41

41

3 3 2 2

2 2 5 5

3 3 2 2 2 2

0 0 3 3

5 5 2 2

0 0 3 3 2 3 2

0

2 2 5 5

3 3 2 2

2 6 5 8

0

5 5 2 2

0 0 3 3

4 7 5 7

10 10 10 10 10 12 13 12 10

8 10 8 10 8 10 12 10 8

13 12 10 10

7 7 5 6 5 7 9 10 9 10 10

7 7 5 6 5 7 12 10 10 12 10 10

9 9 7 6

Café

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

44

44

44

44

13 12 10 10 12 10 14 13 13 12 13 10 10 9 8 9 7 6 7

9 9 7 6 12 12 10 10 9 9 9 7 6 7 5 5 4 3 4

1. Instrumental

Gtr. 1

Gtr. 1 Tab

47

47

5 5 5 8 7 6 7 10 8 7 8 8 8 13 13 12 11 12 10 13 11 10 5 5 5 8 7 6 7 10 8 7

Gtr. 1

Gtr. 1 Tab

50

50

8 8 8 13 13 12 11 10 13 12 5 5 5 8 7 6 7 10 8 7 8 8 8 13 13 12 11 12 10 13 11 10

Gtr. 1

Gtr. 1 Tab

53

53

5 5 5 8 7 6 7 10 8 7 8 7 8 10 10 8 7 10 10 10 10 9 8 8 8 8 7

Café

Gtr. 1

56

Gtr. 1 Tab

56

6 6 7 6 6 5 4 5 4 5 4 6 4 6 7 6 4 5

2. Instrumental

Gtr. 1

58

Am Dm E7 Am Dm E7 Am

Gtr. 1 Tab

58

Am Dm E7 Am Dm E7 Am

Gtr. 2

58

Gtr. 2 Tab

58

0 0 3 2 0 0 3 2 1 1 2 3 0 0 3 2 0 0 3 2 1 1 2 3 0

"Como quem vê..."

Gtr. 2

65

Gtr. 2 Tab

65

2 1 0 2 1 0 2 1 0 3 1 0 2 2 0 2 1 2 1 2 1 1 0 1 0 2 2 2 2 0

Gtr. 2

68

Gtr. 2 Tab

68

2 2 1 2 2 0 1 0 2 2 1 0 2 1 0 3 1 0 2 2 0 2 1 2 1 2 1 2 1 3 0 2 1

Café

Gtr. 2

71

Gtr. 2 Tab

71

Gtr. 2

74

Gtr. 2 Tab

74

Gtr. 2

77

Gtr. 2 Tab

77

Gtr. 2

80 *ral.*

Gtr. 2 Tab

80

"Um café em paris..."

Gtr. 2

87

Gtr. 2 Tab

87

Café

Gtr. 2

Gtr. 2

Gtr. 2

Gtr. 1

Café

Dm7(9) G7(b13)

Gtr. 1

105

Gtr. 1 Tab

105

Gtr. 2

105

Gtr. 2 Tab

105

Em7 Am7 G7

Gtr. 1

110

Gtr. 1 Tab

110

Gtr. 2

110

Gtr. 2 Tab

110

Gtr. 1

116

Gtr. 1 Tab

116

Gtr. 2

116

Gtr. 2 Tab

116

Café

120

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

8 8 8 9 8 9 7 10

8 8 8 9 8 9 7

6 6 6 7 6 7 7 6

7 9 7 6

9 9

9 10

10 10

9 8

7 7

7 7

8 8

7 7

124

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

Dm7(9)

G 7(b13)

Em7

Am7

Dm7(9)

G 7(b13)

Em7

Am7

5 5 2 3 2

4 4 2 5 3

5 5 4 5 4

5 5 4 2 5

128

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

D \flat 7M

D \flat 7M

D \flat 7M

3 2 3 2 3 2 3 1

1 1 1 1 1 1 1 1

2 2 2 2 2 2 2 1

9 8 9

9 8 9

6 6 6 6 6 4 3 5

5 3 0 4

5 3 0 4

4 3 5

Café

Gtr. 1

132

Gtr. 1 Tab

8 8 8 5 8 5 7 5 8 8 8 6 5 6 5 7 8 9 9 9 8 9 8 6 7 9 9 9 8 9 8 6

Instrumental

Gtr. 1

136 Am Dm E7 Am Dm E7 Am

Gtr. 1 Tab

136 Am Dm E7 Am Dm E7 Am

Gtr. 2

136

Gtr. 2 Tab

0 0 3 2 0 0 3 2 1 1 2 3 0 0 3 2 0 0 3 2 1 1 2 3 0

"Colônia! Teus filhos já..."

Gtr. 1

143

Gtr. 1 Tab

7 10 10 9 9 10 9 9 7 7 9 10 7 10 9 10 10 9 9 10 9 9 7 7 9 10 7

Gtr. 2

143

Gtr. 2 Tab

7 7 7 5 5 6 7 6 6 4 4 6 7 4 7 6 7 7 5 5 6 7 6 6 4 4 6 7 4

Café

147

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

150

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

"Ondas de revolta, se levanta..."

153

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

Café

157

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

162

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

165

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

Café

169

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

172

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

175

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

"E a fina porcelana..."

Café

Gtr. 2

Gtr. 2 Tab

177

177

180

180

183

183

186

186

188

188

Dm Bb7 Em A7 Dm G7

Dm Bb7 Em A7 Dm G7

Instrumental

Café

Gtr. 1	
Gtr. 1 Tab	
Gtr. 2	
Gtr. 2 Tab	
Gtr. 1	
Gtr. 1 Tab	
Gtr. 2	
Gtr. 2 Tab	
Gtr. 1	
Gtr. 1 Tab	
Gtr. 2	
Gtr. 2 Tab	

Café

203

Gtr. 1

Gtr. 1 Tab

203

Gtr. 2

Gtr. 2 Tab

206

Gtr. 1

Gtr. 1 Tab

206

Gtr. 2

Gtr. 2 Tab

209

Gtr. 1

Gtr. 1 Tab

209

Gtr. 2

Gtr. 2 Tab

Am F G7 Ab7

Am F G7 Ab7

C A7 Dm

C A7 Dm

G7 Ab7 Am G Am G Am G Am G

G7 Ab7 Am G Am G Am G Am G

7-10 7-10 7-10 9 10-7 10-7 10 8 7-10 9-10 10 8 10-9 10-7 10 9-12 8-10 9 6

10 7-10 9-10 9 8 9 10-9 10-7 7 4-7 5-7 6 5 6 7-5 7 4 5-8 7 5-7 6 5-10

10 9-12 8-10 9 6 4 6 3-6 4 2 3 4 5 5 7 8 10 12 12 13 15 17 16 17

Baixo

25

Bx.



25

Bx. Tab



0 5 5 5 3 1 1 4 0 5 0 2 5 3 1 1 0 3 2

Café

29

Bx.

Bx. Tab

32

"Sombras do passado pairam..." / "Sombras do passado, cantos..."

Bx.

Bx. Tab

35

Bx.

Bx. Tab

38

Bx.

Bx. Tab

41

Bx.

Bx. Tab

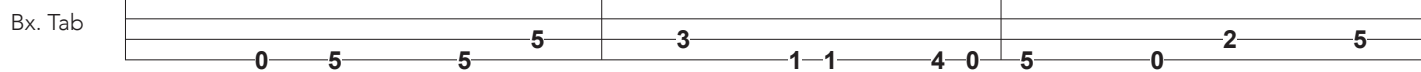
45

Bx.

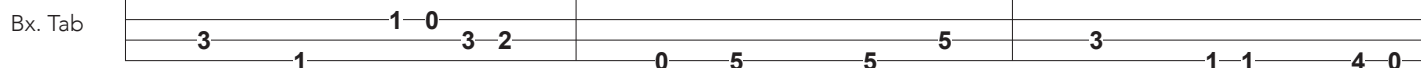
Bx. Tab

Café

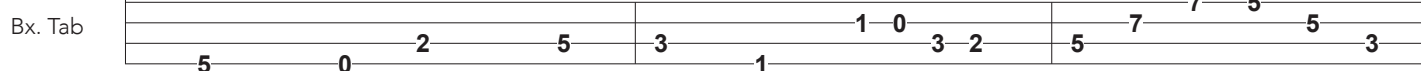
47 1. Instrumental



50

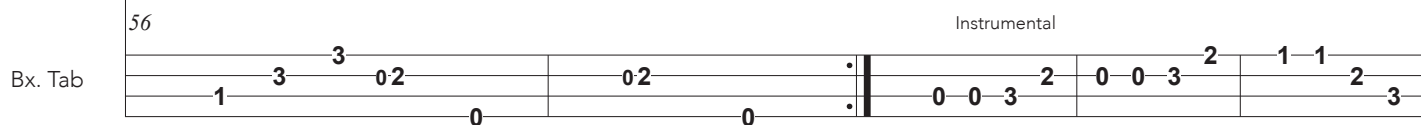


53



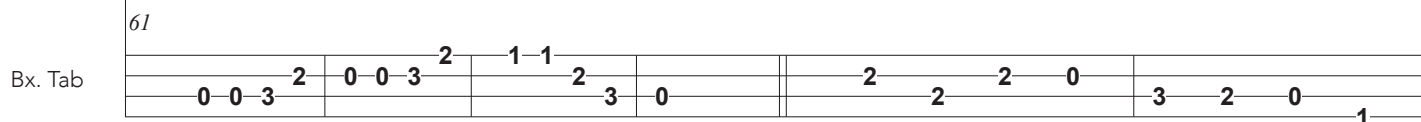
56

2. Instrumental



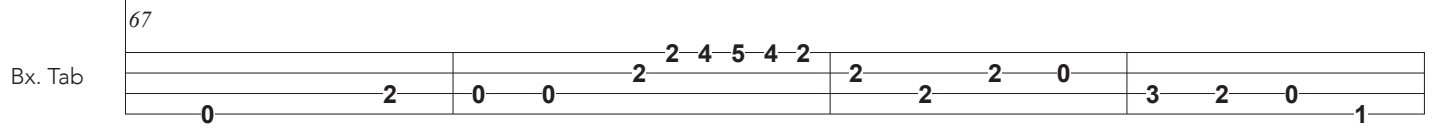
61

"Como quem vê..."

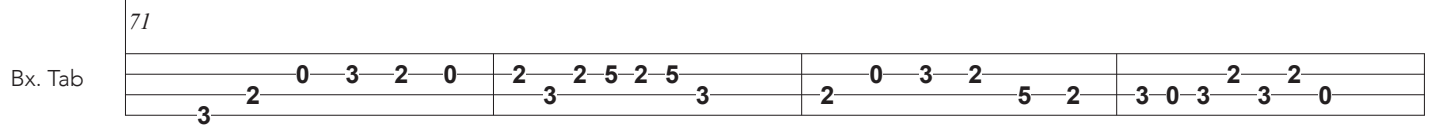


Café

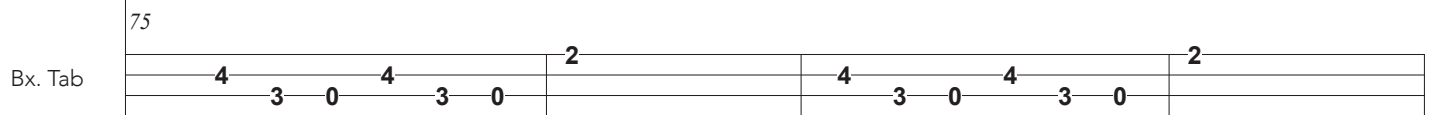
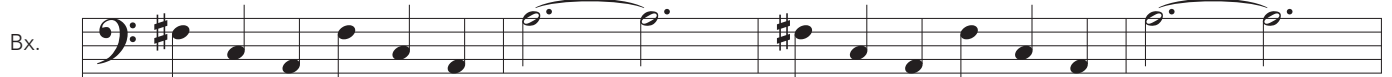
67



71

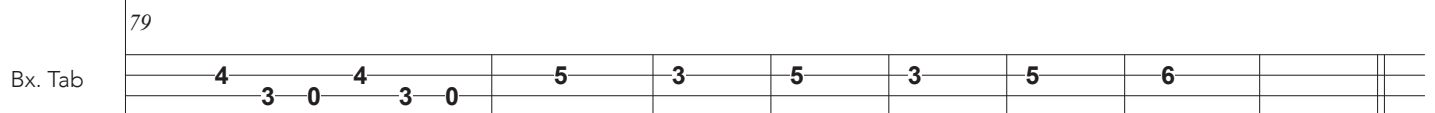
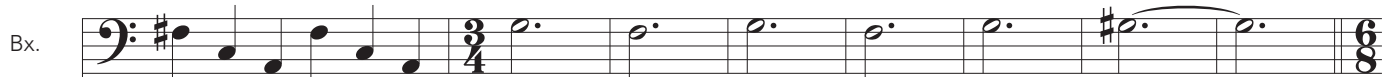


75

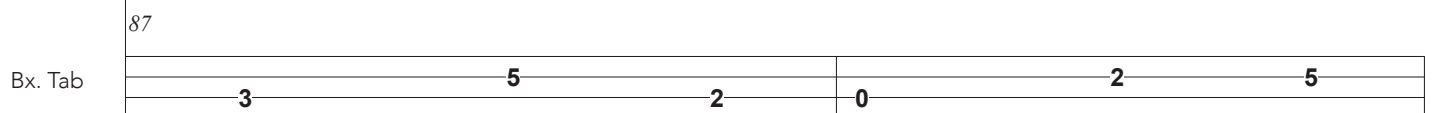


ral.

79



87 "Um café em paris..."



Café

89

Bx.



89


Bx. Tab



Detailed description: The image shows two musical staves for a guitar. The top staff is a standard musical notation staff with a bass clef, labeled 'Bx.' and '89'. It contains a sequence of notes: G2 (half note), A2 (quarter note), B2 (quarter note), C3 (half note), D3 (quarter note), E3 (quarter note), F3 (quarter note), G3 (quarter note), A3 (quarter note), B3 (quarter note), and C4 (half note). The bottom staff is a fretboard diagram, labeled 'Bx. Tab' and '89'. It shows the fret numbers for each note: 3, 5, 2, 0, 1, 3, 5, 2, 0, 2, 0, 3.


93

Bx.



93

Bx. Tab



1 3 1 3 5 4 1 3 5 2 0 2 3 3 5 2 5 9 8 9

"Feliz! Nada como estar..."

100

Bx.

100

Bx. Tab

104

Bx.



104

Bx. Tab



3 3 5 5

3 3 5 5 3 3 2

2 0 3 2

1 1 3 2 2 1

0 0 2 3 2

109

Bx.

109

Bx. Tab

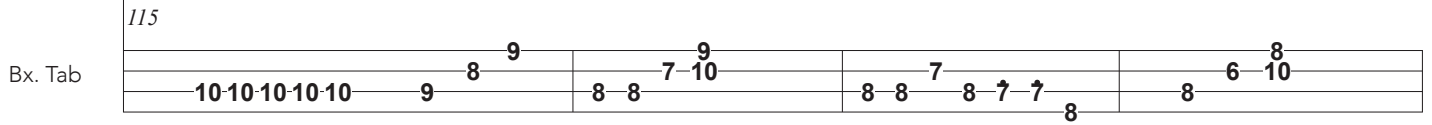
5	5	3	2	0	2	2	2	0	3	3	2	2	5	3	0	5	5	3	0	5
					2							5								

Café

115



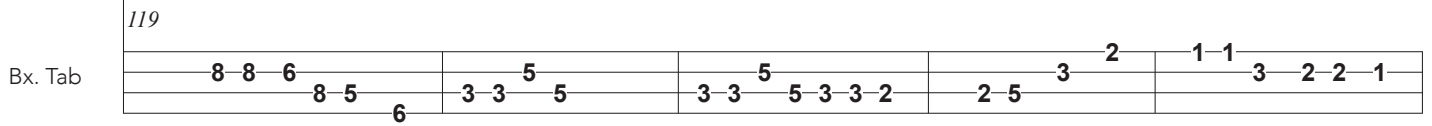
115



119



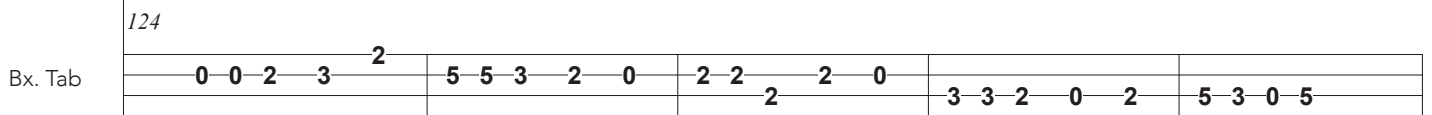
119



124



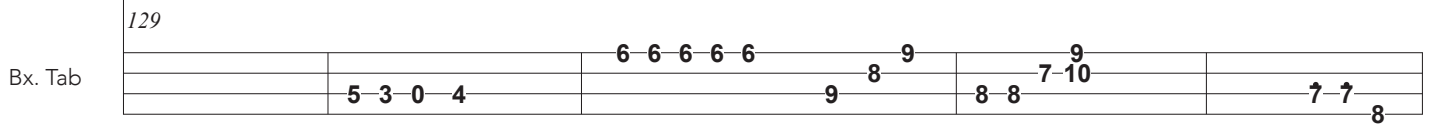
124



129



129

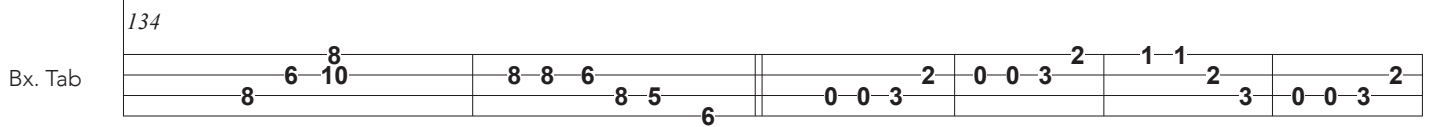


134

Instrumental



134



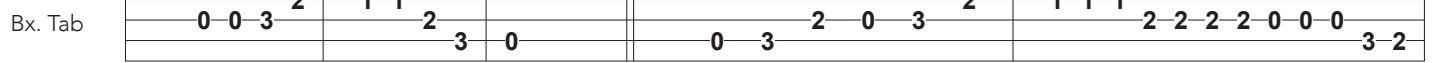
Café

140

"Colônia! Teus filhos já..."



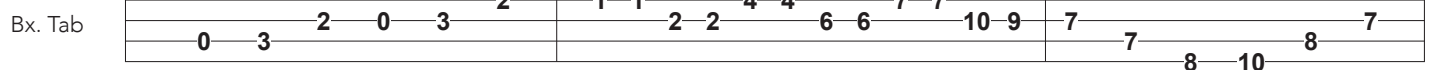
140



145



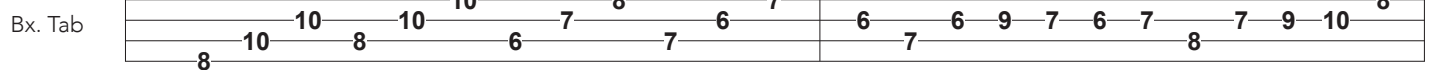
145



148



148

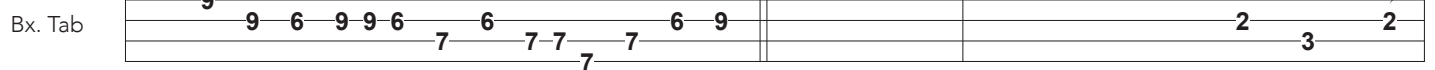


150

"Ondas de revolta, se levanta..."



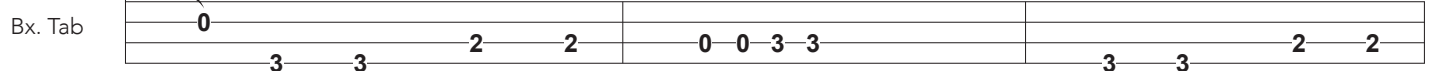
150



153



153

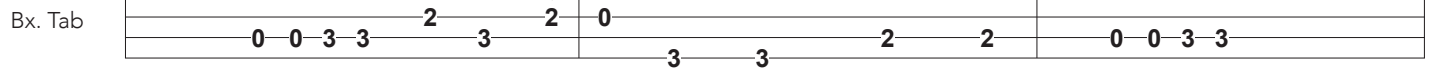


Café

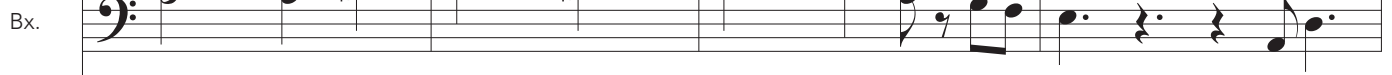
156



156



159



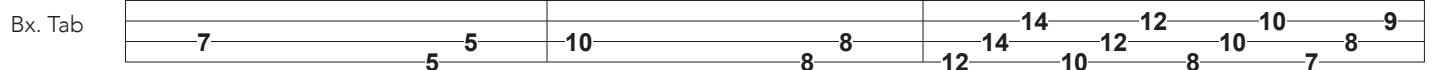
159



163



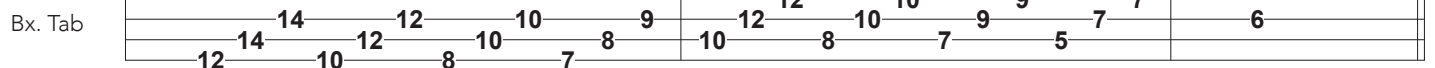
163



166



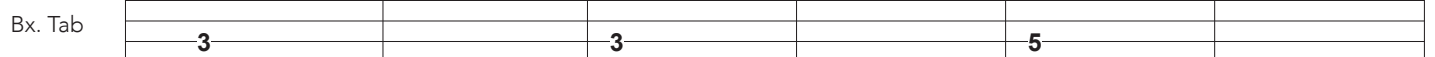
166



169 "Abrem-se as cortinas..."



169



Café

175 *8^{va}* "E a fina porcelana..."

Bx.

Bx. Tab

178

Bx.

Bx. Tab

181 "Colônia! Se espalha pelo chão..."

Bx.

Bx. Tab

185

Bx.

Bx. Tab

190

Bx.

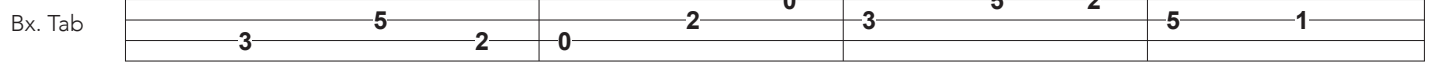
Bx. Tab

Café

194 Instrumental



194



198



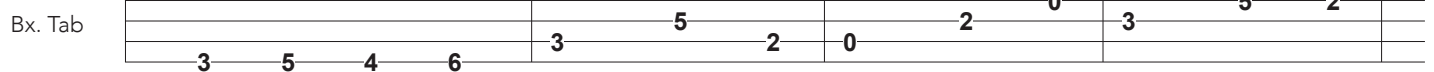
198



201



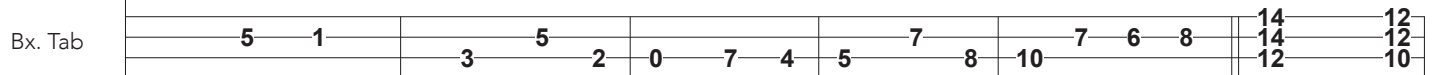
201



205



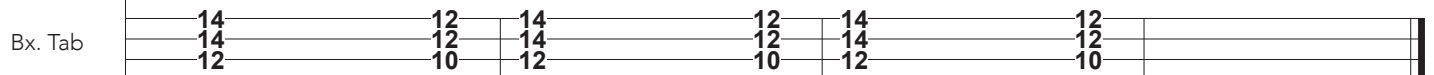
205



211



211



Café

Sopros

"Colônia..."

16

Cl. B♭

21

Instrumental

Cl. B♭

24

Cl. B♭

27

Cl. B♭

30

Cl. B♭

"Sombras do passado pairam..." /
"Sombras do passado, cantos..."

15

47

1. Instrumental

Cl. B♭

50

Cl. B♭

53

Cl. B♭

55

Cl. B♭

Instrumental

58

2. "Como quem vê..."

Fl.

Cl. B♭

Café

69

Fl.

Cl. B♭

74

Fl.

Cl. B♭

79

Fl.

Cl. B♭

ral.

84

Fl.

Cl. B♭

87

Fl.

Cl. B♭

"Um café em paris..."

143

Fl.

Cl. B♭

Café

194

Fl.

Cl. B♭

198 Instrumental

f

Fl.

Cl. B♭

202

Fl.

Cl. B♭

205

Fl.

Cl. B♭

208

Fl.

Cl. B♭

Café

Cordas

169

Vln. I

Vln. II

175

Vln. I

Vln. II

Vla.

Vc.

179

Vln. I

Vln. II

Vla.

Vc.

Café

194

Vln. I

Vln. II

Vla.

Vc.

200

Vln. I

Vln. II

Vla.

Vc.

203

Vln. I

Vln. II

Vla.

Vc.

Café

206

Vln. I

Vln. II

Vla.

Vc.

3

3

3

3

209

Vln. I

Vln. II

Vla.

Vc.

4

4

4

4

Café

Bateria

Legenda:

Bateria

SURDO
BUMBO

CAIXA

TOM 1
TOM 2

RIDE

CÚPULA
RIDE

HI-HAT
HI-HAT
ABERTO

* CRASH

COWBELL

ARO

GHOST
NOTE

CÚPULA
CRASH

HI-HAT
COM O
PÉ

3

8

15

21

23

25

27

29

31

The drum score for 'Café' is written on a single staff with a key signature of one sharp (F#) and a time signature of 3/4. The score is divided into measures, with measure numbers 3, 8, 15, 21, 23, 25, 27, 29, and 31 indicated at the start of their respective lines. The notation includes various drum symbols: SURDO (BUMBO), CAIXA, TOM 1, TOM 2, RIDE, CÚPULA RIDE, HI-HAT (ABERTO), * CRASH, COWBELL, ARO, GHOST NOTE, and CÚPULA CRASH. The score features a variety of rhythmic patterns, including eighth notes, quarter notes, and rests, with some measures containing triplets. The piece concludes with a final measure marked with a double bar line and a 12/8 time signature.

sombras do passado...

34 

36 

38 

40 

42 

45 

47 

49 

51 

54 

57 

sombras do passado...

60 

62 

64 

66 

68 

71 

73 

75 

82 

84 

86 

88

90

92

94

96

97

um café em Paris...

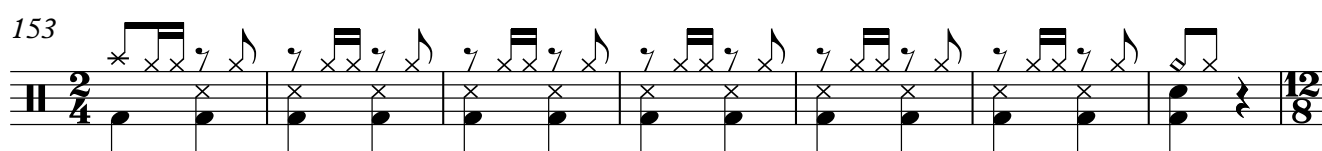
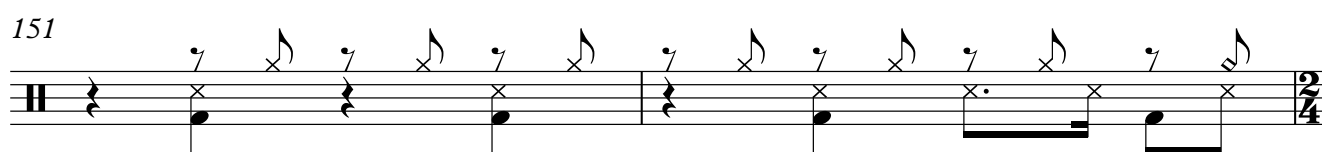
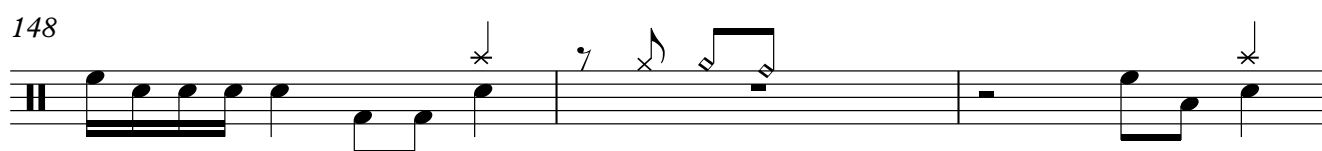
104

108

112

117

121



160 *colônia!*

162

164

166

168 *ondas de revolta...*

170

172

174

176

179

182 *rallentando...*

The musical score consists of ten staves, each representing a measure of music. The first staff (measure 160) begins with a treble clef and a 12/8 time signature. The music is written in a single melodic line. The second staff (measure 162) continues the melody. The third staff (measure 164) introduces a new rhythmic pattern. The fourth staff (measure 166) features a more complex rhythmic structure. The fifth staff (measure 168) is marked 'ondas de revolta...' and shows a change in the melodic line. The sixth staff (measure 170) continues the melody. The seventh staff (measure 172) features a new rhythmic pattern. The eighth staff (measure 174) continues the melody. The ninth staff (measure 176) features a new rhythmic pattern. The tenth staff (measure 179) continues the melody. The eleventh staff (measure 182) is marked 'rallentando...' and shows a change in the melodic line, concluding with a 4/4 time signature.

185 *e abrem-se...*

190

194

197

200

202

204

205

208

211

215

219

223

227

229

Café

Letra e Cifra

Tom: Am

[Intro]

(Am)

Colônia!

Teus filhos já estão de pé

Mais um dia se inicia na colheita do café **E7 F7 E7**
G7 F7 G7

Pesado é o fardo

E o gosto amargo

[Instrumental]

(Am Dm C F F7 E7)

(Am Bm7(b5) C F F7 E7)

(Am Dm C F F7 E7)

(Am Bm7(b5) C F E7)

(Dm C Bb7 E7)

G7 **Am**
Sombras do passado pairam sobre o cafezal

G7 **Am**
Vastos campos, vilas e aldeias

G7 **Am**
Devastadas jazem sob a imensa plantação

G7 **Am**
Mágoas que o roçado semeia

A7
Semeia

Dm **Dm7M** **Dm7**
Braços baratos, curvados

Dm6 **E7**
Em nome de um grão

Dm
Pisados, moídos, pilados

E7 **Dm**
No corpo carregam impressas

G7 **F7**
As farpas, os prantos, os calos

E7 **Dm** **C** **B°**
As marcas das veias abertas

[Instrumental]

(Am Dm C F F7 E7)

(Am Bm7(b5) C F F7 E7)

(Am Dm C F F7 E7)

(Am Bm7(b5) C F E7)

(Dm C Bb7 E7)

G7 **Am**
 Sombras do passado, cantos, vozes ancestrais
G7 **Am**
 Movimentam rios profundos
G7 **Am**
 Brota no silêncio o sopro da revelação
G7 **Am** **A7**
 Que faz do grão vermelho o espelho dos mundos

Dm **Dm7M** **Dm7** **Dm6** **E7**
 Como se o tempo se abrisse na palma da mão
Dm
 E um arco bordado de fogo
E7 **Dm**
 No céu costurou lado a lado
G7 **F7**
 Os elos da eterna cadeia
E7 **Dm** **C** **B°** **Am** **Dm** **E7** **Am** **Dm7** **E7** **Am**
 Presente, futuro e passado

E7 **Am**
 Como quem vê
E7 **Am**
 O horizonte a se alargar
E7 **Am**
 Como quem vê
G7 **C**
 Que além do monte desagua o mar
G7/B **C**
 Um barco grande leva a dor além
A° **Am7**
 Um cais distante avante marcha um trem
A° **Am7**
 A luz vibrante da capital
A° **G7** **F7** **G7** **F7** **G7** **G#7(b13)**
 À luz de velas um casal

C **Am**
 Um café em Paris
F **G7** **G#7**
 Num café em Paris
C **Am**
 Um café em Paris
F **G7**
 Num café em Paris
G#7 **C** **Am** **F** **G7** **Gb7**
 Fe__liz

F7M **Fm7** **Bb7**
 Feliz! Nada como estar em paz, a sós
C7M **Bm7(b5)** **E7** **Eb7**
 Feliz! O universo a conspirar por nós
Dm7(9) **G7(b13)** **Em7**
 Perfumada é a flor do bem estar
Am7 **D7** **Dm7** **G7** **Gb7**
 Não existe outro lugar, somente agora e aqui
F7M **Fm7** **Bb7**
 Feliz! Nada como estar a sós, em paz
C7M **Bm7(b5)** **E7**
 Feliz! Uma flor, uma canção e nada mais
Dm7(9) **G7(b13)** **Em7**
 Lindo instante pra se eternizar
Am7 **D7**
 Hoje o mundo se rendeu
Db7M **Gb7**
 Só pra você e eu

[Instrumental]
(F7M Fm7 Bb7)

Am Dm E7 Am Dm7 E7 Am
Feliz

Am Dm E7 Am Dm E7
Colô_____nia! Teus filhos já estão de pé
Am Dm C F F7 E7 F7 E7
Grãos vermelhos se incendeiavam na colheita do Café

G7 Am
Ondas de revolta, se levanta o cafezal
G7 Am
Pela terra e suas riquezas
G7 Am
Bomba contra foice, metralha contra facão
G7 Am A7
Sangra a insurreição camponesa

Dm Dm7M Dm7 Dm6 E7
Punhos cerrados, tragados pra baixo do chão
Dm
Sinistra e amarga colheita
E7 Dm
Semeada por grão de chumbo
G7 F7
O elos de triste cadeia
E7 Dm C B°
O horizonte além do monte
E7 Dm C B°
O mar vibrante, um cais distante
G7 F7 E7 Dm G#7
A dor da terra avante a se espalhar

C F/C
E abrem-se as cortinas num cenário de cristal
Dm Am
O brilho da bandeja rumo a mesa do casal
Dm Am
Um gole, um gosto amargo impossível de engolir
G7 F7/A G7/B F7/C G7/B F7/A G#7
E um gesto de repulsa faz a xíca_____ra cair

C Fm6/C
E a fina porcelana se estilhaça contra o chão
Dm/C Am7M/C Am/C
Um rasgo de navalha no veludo da ilusão
Dm Am
E a poça sobre o mármore harmoniza um novo tom
F7 E7 Am
Colô_____nia
Se espalha pelo chão
F7 E7 Am
Colô_____nia
O espelho da vergonha
F7 E7
Colô_____nia

Dm Bb7
E a mancha no salão por fim completa a cena
Em A7
No líquido no chão, revela-se um poema

Dm **G7** **C**

A flor do bem estar, se rega com o suor da escravidão!

[Instrumental]

(C Am F G G#7)
 (C Am F G G#7)
 (C Am F G G#7)
 (C A7 Dm G G#7)

(Am G) 4x
(Am)

O Drama da Humana Manada

"Malandro é o cavalo-marinho, que se finge de peixe para não ter que puxar carroça". Dessa frase, pichada num muro próximo à Central do Brasil, surgiu a ideia da música. O tom dela puxou a referência do samba de breque e, a partir daí, desdobrou-se um estudo sobre algumas variantes do samba, do pagode, do choro e da gafieira, interpretadas na fusão com o rock e o metal, contando também com certa presença melódica e harmônica "árabe", sugerida pelas imagens do "deserto do real", e pela viagem de associações entre o chamado "trabalho livre" e a escravidão através dos tempos, a pirâmide social e as pirâmides do Egito...

Fomos influenciados por algumas ideias de arranjo do disco "Pixote -15 Anos (Ao Vivo)", pela sonoridade dos riffs da banda Mastodon, pela obra de Moreira da Silva, Nelson Cavaquinho, Jair do Cavaquinho, além da referência central de "Comportamento Geral", de Gonzaguinha.



O Drama da Humana Manada

Chords: Dm A7 Em7(b5) Bb7M F C Dm Em7(b5) A7 Bb7add(b9)

Cvc.

Gtr. 1

Gtr. 2

Bx.

9

The musical score is written for guitar (Gtr. 1, Gtr. 2) and bass (Bx.). The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into two systems. The first system consists of 8 measures. The first six measures are marked with a double slash (//) in the guitar staves, indicating a solo section. The seventh measure contains a melodic line for the guitar and a bass line. The eighth measure is a whole rest for the guitar and a whole note for the bass. The second system starts at measure 9 and continues for 7 measures. Measures 9-12 are marked with a repeat sign (double bar line with dots). Measures 13-15 are marked with a repeat sign (double bar line with dots). Measures 16-18 are marked with a repeat sign (double bar line with dots). The score includes various musical notations such as eighth notes, quarter notes, and triplets (indicated by a '3' over the notes).

O Drama da Humana Manada

16

A 7add(b9)

Cvc.

Gtr. 1

Gtr. 2

Bx.

3

3

3

3

21

Clarinete

+ Flauta até compasso 44

Sprs.

Cvc.

Gtr. 1

Gtr. 2

Bx.

2/4

2/4

2/4

2/4

O Drama da Humana Manada

28

Sprs.

Cvc.

Gtr. 1

Gtr. 2

Bx.

This system contains measures 28 through 34. The Sprs. part begins with a treble clef and a key signature of one flat. It features a melodic line with eighth and sixteenth notes, including a triplet in measure 30. The Cvc. part is in the same key and features a complex, fast-moving line with many beamed sixteenth and thirty-second notes. The Gtr. 1 and Gtr. 2 parts are in the same key and feature a rhythmic pattern of eighth notes and rests. The Bx. part is in the same key and features a bass line with eighth and sixteenth notes.

35

Sprs.

Cvc.

Gtr. 1

Gtr. 2

Bx.

This system contains measures 35 through 41. The Sprs. part continues the melodic line from the previous system, with some chromatic movement. The Cvc. part continues its complex, fast-moving line. The Gtr. 1 and Gtr. 2 parts continue their rhythmic pattern. The Bx. part continues its bass line. The key signature remains one flat.

O Drama da Humana Manada

Trombone, Trompete
e Sax Tenor

42

"É logo cedo quando"

Sprs.

Cvc.

Gtr. 1

Gtr. 2

Bx.

Bb7

Bb7 A7

Bb7

Bb7 A7

Bb5

Bb5 A5

Bb5

Bb5 A5

Bb5

Bb5 A5

Bb5

Bb5 A5

53

55

"Trabalha! Dando corda..."

Sprs.

Cvc.

Gtr. 1

Gtr. 2

Bx.

Bb7

Bb7 A7

Ab7 G7

G7

A7Bb7

A7

Bb5

Bb5

O Drama da Humana Manada

64 B \flat 7 Gm A7

Cvc.

Gtr. 1

Gtr. 2

Bx.

70 A7 B \flat 7 Gm A7

Cvc.

Gtr. 1

Gtr. 2

Bx.

O Drama da Humana Manada

78 "Estamos no vagão..."

Gtr. 1

Gtr. 2

Bx.

86 "Valia mais..."

Gtr. 1

Gtr. 2

Bx.

O Drama da Humana Manada

95

Gtr. 1

Gtr. 2

Bx.

"Malandro é o cavalo..."

104

"E o banquete..."

accel.

A 7(9)

Bb7(9)

Gm7(9)

A 7

Cvc.

Gtr. 1

Gtr. 2

Bx.

O Drama da Humana Manada

113 "Despedaçado, parcelado..."

Sprs.

Cvc.

Gtr. 1

Gtr. 2

Bx.

Bb7 Bb7 A7 Bb7 Bb7 A7 Bb7

Bb5 Bb5 A5 Bb5 Bb5 A5 Bb5

Bb5 Bb5 A5 Bb5 Bb5 A5 Bb5

124 *sfz* "Trabalho! Dando corda..."

Sprs.

Cvc.

Gtr. 1

Gtr. 2

Bx.

E7 Bb7 3 A7 Bb7 Gm

G5A5 G5Bb5 A5 G5

G5A5 G5Bb5 A5 G5

O Drama da Humana Manada

136

A 7

A 7

Bb 7

Gm

Cvc.

Gtr. 1

Gtr. 2

Bx.

143

A 7

A 7

Bb 7

Cvc.

Gtr. 1

Gtr. 2

Bx.

O Drama da Humana Manada

149

Cvc.

Gtr. 1

Gtr. 2

Bx.

Gm

A7

A7

156

Cvc.

Gtr. 1

Gtr. 2

Bx.

Bb7

G7

C7

"Caminha por..."

A7

C5

A5

C5

A5

O Drama da Humana Manada

163

Gm7 C7

Cvc.

Gtr. 1

Gtr. 2

Bx.

168

F5 E5 Eb5 D5

"Eis que, diante..."

Cvc.

Gtr. 1

Gtr. 2

Bx.

O Drama da Humana Manada

172

Instrumental

Vio.

Cvc.

Gtr. 1

Gtr. 2

Bx.

176

Vio.

Cvc.

Gtr. 1

Gtr. 2

Bx.

This musical score page contains measures 176 through 179. The score is written for five instruments: Violin (Vio.), Viola (Cvc.), Guitar 1 (Gtr. 1), Guitar 2 (Gtr. 2), and Bass (Bx.). Measures 176 and 177 are in 3/4 time, while measures 178 and 179 are in 2/4 time. The key signature is B-flat major (two flats). The Violin part features a melodic line with slurs and ties. The Viola part provides harmonic support with chords and moving lines. Both Guitars play a rhythmic pattern of eighth notes, often with slurs. The Bass line follows a similar eighth-note pattern. The score is presented on a single page with a large bracket on the left side grouping all the staves.

O Drama da Humana Manada

181

Vio.

Mute

Cvc.

Mute

Gtr. 1

Mute

Gtr. 2

Mute

Bx.

O Drama da Humana Manada

188

"Até quando..."

Vio.

Cvc.

Gtr. 1

Gtr. 2

Bx.

198

Vio.

Cvc.

O Drama da Humana Manada

207 Trombone

Sprs.

Vio.

Cvc.

Measures 207-212. Sprs. (Trombone) has a melodic line with a triplet. Vio. has a complex line with triplets and sixteenth notes. Cvc. has a bass line with triplets and sixteenth notes.

213

Sprs.

Vio.

Cvc.

Measures 213-218. Sprs. has a melodic line with a triplet. Vio. has a complex line with triplets and sixteenth notes. Cvc. has a bass line with triplets and sixteenth notes.

O Drama da Humana Manada

220

Sprs.

220

Vio.

Cvc.

O Drama da Humana Manada

226

Instrumental

Sprs.

Vio.

Cvc.

Gtr. 1

Gtr. 2

Bx.

Dm

Dm(#5)

Dm6

Dm(#5)

3

Detailed description of the musical score: The score is for a six-piece band. The instruments are Sprs. (Soprano Saxophone), Vio. (Violin), Cvc. (Clarinet), Gtr. 1 (Guitar 1), Gtr. 2 (Guitar 2), and Bx. (Bass). The key signature has one flat (B-flat). The Sprs. part begins with a melodic line, followed by a triplet of eighth notes. The Vio. part has a melodic line with a repeat sign. The Cvc. part has a melodic line. The Gtr. 1 and Gtr. 2 parts have a melodic line. The Bx. part has a melodic line. The instrumental section starts at measure 226, with the Gtr. 1 and Gtr. 2 parts playing a melodic line. The Cvc. part has a melodic line. The Bx. part has a melodic line. The instrumental section is marked with 'Instrumental' and '3' (triplet). The Cvc. part has a melodic line. The Gtr. 1 and Gtr. 2 parts have a melodic line. The Bx. part has a melodic line. The instrumental section is marked with 'Dm', 'Dm(#5)', 'Dm6', and 'Dm(#5)'.

O Drama da Humana Manada

233

"Haja coragem..."

Trombone, Trompete e Sax Tenor

Sprs.

Cvc.

Gtr. 1

Gtr. 2

Bx.

Dm Dm(#5) Dm6 Dm(#5) Dm A7 Bb7M

O Drama da Humana Manada

240

Sprs.

Cvc.

Gtr. 1

Gtr. 2

Bx.

F 6 Dm Dm(#5) Dm6 Dm(#5) Dm A 7

C5 C#5

C5 C#5

O Drama da Humana Manada

247

Sprs.

Cvc.

Gtr. 1

Gtr. 2

Bx.

Bb7M F 6 Dm Dm(#5) Dm6 Dm(#5) F 7M

C5 C#5

C5 C#5

O Drama da Humana Manada

254

Sprs.

Cvc.

Gtr. 1

Gtr. 2

Bx.

Bb7M(#11) Dm Dm(#5) Dm6 Dm(#5)

C5 C#5

C5 C#5

O Drama da Humana Manada

261

Sprs.

Instrumental

Cvc.

Dm A7 B \flat 7M F6

Gtr. 1 C5 C#5

Gtr. 2 C5 C#5

Bx.

O Drama da Humana Manada

269 Gm6

Cvc.

Gtr. 1

Gtr. 2

Bx.

The musical score is written for four parts: Vocal (Cvc.), Guitar 1 (Gtr. 1), Guitar 2 (Gtr. 2), and Bass (Bx.). The key signature is G minor (one flat) and the time signature is 4/4. The score begins at measure 269 with a Gm6 chord indicated above the vocal staff. The vocal line starts in measure 3 with a melodic phrase. The guitar and bass parts provide harmonic support with chords and moving lines. The piece concludes in measure 6 with a final chord and a whole rest for the vocal line.

O Drama da Humana Manada

Guitarras

6

Gtr. 1

Gtr. 1 Tab
Drop D

Gtr. 2

Gtr. 2 Tab
Drop D

10

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

14

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

O Drama da Humana Manada

18

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

22

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

27

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

O Drama da Humana Manada

33

Gtr. 1

Gtr. 1 Tab

33

Gtr. 2

Gtr. 2 Tab

38

Gtr. 1

Gtr. 1 Tab

38

Gtr. 2

Gtr. 2 Tab

42

Gtr. 1

Gtr. 1 Tab

42

Gtr. 2

Gtr. 2 Tab

B \flat 5

B \flat 5

B \flat 5

B \flat 5

7 6 7 6 5 7 6 8 7 8 7 6 8 7 6 7 6 8 7 8 7

7 3 5 1 3 7 3 5 1 3 7 3 5 1 3 7 3 5 1 3

7 8 9 10 9 7 0 0 2 3 2 0 3 7 5 8 0 3 0 2 0 3 2

O Drama da Humana Manada

46 "É logo cedo quando" Bb5 A 5 Bb5 Bb5A 5 Bb5

Gtr. 1

46

Gtr. 1 Tab

46

Gtr. 2

46

Gtr. 2 Tab

55

Gtr. 1

55

Gtr. 1 Tab

55

Gtr. 2

55

Gtr. 2 Tab

62 "Trabalha! Dando corda..."

Gtr. 1

62

Gtr. 1 Tab

62

Gtr. 2

62

Gtr. 2 Tab

O Drama da Humana Manada

68

Gtr. 1

Gtr. 1 Tab

68

Gtr. 2

Gtr. 2 Tab

68

7 5 6 7 5 6 5 7 6 7 5 7 8 7 5 7 8 7 5 8 6 8 5 8 6 8 5

67 6 8 7 7 5 7 8 7 5 8 6 8 5 8 6 8 5

73

Gtr. 1

Gtr. 1 Tab

73

Gtr. 2

Gtr. 2 Tab

73

8 7 5 3 5 7 8 6 7 7 8 3 5 6 7 8 7 5 8 7 5 8 6 7 6 8 7 6 8 7

79

"Estamos no vagão..."

Gtr. 1

Gtr. 1 Tab

79

Gtr. 2

Gtr. 2 Tab

79

7 5 7 8 7 5 4 7 7 4 5 4 7 4 5 4 7 8 5 7 8 8 5 7 8 8 5 3 5 6 5 3 5 6 3 5

5 8 5 7 5 8 7 4 4 2 3 2 4 2 3 2 4 5 3 5 6 5 3 5 6 3 5

O Drama da Humana Manada

84

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

3 2 5 4 2 1 2 7 7 7 4 5 4 7 4 5 4 7 8

7 5 8 7 7 6 7 7 4 4 2 3 2 4 2 3 2 4 5

90

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

"Valia mais..."

5 7 8 8 5 7 8 8 5 8 7 5 4 7 6 7 7 7

3 5 6 5 3 5 6 3 5 2 5 3 2 2 1 2 2 4

96

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

7 4 5 4 7 4 5 4 7 8 5 7 8 8 5 7 8 7 5 8 7 5 8 7

4 2 3 2 4 2 3 2 4 5 3 5 6 5 3 5 4 5 2 5

O Drama da Humana Manada

"Malandro é
o cavalo..."

"E o banquete..."

accel.

Gtr. 1

101

Gtr. 1 Tab

101

Gtr. 2

101

Gtr. 2 Tab

101

Gtr. 1

107

Gtr. 1 Tab

107

Gtr. 2

107

Gtr. 2 Tab

107

Gtr. 1

113

"Despedaçado,
parcelado..."

Bb5 Bb5 A5 Bb5 Bb5A5

Gtr. 1 Tab

113

Bb5 Bb5 A5 Bb5 Bb5A5

Gtr. 2

113

Bb5 Bb5 A5 Bb5 Bb5A5

Gtr. 2 Tab

113

Bb5 Bb5 A5 Bb5 Bb5A5

O Drama da Humana Manada

121 B \flat 5

Gtr. 1

121 B \flat 5

Gtr. 1 Tab

121 B \flat 5

Gtr. 2

121 B \flat 5

Gtr. 2 Tab

5 6 7

9 10 9

9 10 8 8 8

9 7 8 8 8

128 "Trabalho! Dando corda..." G5 A5 G5 B \flat 5

Gtr. 1

128 G5 A5 G5 B \flat 5

Gtr. 1 Tab

128 G5 A5 G5 B \flat 5

Gtr. 2

128 G5 A5 G5 B \flat 5

Gtr. 2 Tab

133 A5 G5

Gtr. 1

133 A5 G5

Gtr. 1 Tab

133 A5 G5

Gtr. 2

133 A5 G5

Gtr. 2 Tab

5 5 7 7 7

8 8 8

5 5 5

5 7 7 7 7

5 7 8 7

5 6 7

G5 B♭5

138 A5 G5 Bb5 A5 G5

Gtr. 1

138 A5 G5 Bb5 A5 G5

Gtr. 1 Tab

138 A5 G5 Bb5 A5 G5

Gtr. 2

138 A5 G5 Bb5 A5 G5

Gtr. 2 Tab

143

Gtr. 1

143

Gtr. 1 Tab

143

Gtr. 2

143

Gtr. 2 Tab

148

Gtr. 1

148

Gtr. 1 Tab

148

Gtr. 2

148

Gtr. 2 Tab

O Drama da Humana Manada

153

Gtr. 1

1 Tab

153

Gtr. 2

2 Tab

157

Gtr. 1

1 Tab

157

Gtr. 2

2 Tab

161 "Caminha por..." A5

Gtr. 1

1 Tab

161

Gtr. 2

2 Tab

O Drama da Humana Manada

165

Gtr. 1

165

Gtr. 1 Tab

8 10 11 10 11 13 10 11 13 10 11 13

5 8 10 7 8 10 7 8 10

165

Gtr. 2

165

Gtr. 2 Tab

5 7 8 5 8 10 7 8 10 7 8 10 7 8 10

168

Gtr. 1

168

Gtr. 1 Tab

10 9 10 12 13 12 13 13

F5 E5 Eb5 D5

168

Gtr. 2

168

Gtr. 2 Tab

8 6 7 9 10 9 10 10

F5 E5 Eb5 D5

O Drama da Humana Manada

"Eis que, diante..."

170

Gtr. 1

Gtr. 1 Tab

170

Gtr. 2

Gtr. 2 Tab

172

Gtr. 1

Gtr. 1 Tab

172

Gtr. 2

Gtr. 2 Tab

The image displays a musical score for guitar, specifically measures 170 through 172. It is organized into two systems, each containing staves for two guitars (Gtr. 1 and Gtr. 2) and their corresponding tablature (Gtr. 1 Tab and Gtr. 2 Tab). The music is written in 4/4 time with a key signature of one flat (B-flat). Measure 170 features a complex chordal texture with many tied notes across both guitars. Measure 171 continues this texture with some changes in voicing. Measure 172 introduces a new melodic line for Gtr. 1, starting with a sharp sign (F#) on the first staff, while Gtr. 2 continues with sustained chords. The tablature for each guitar part shows the fret numbers (0, 7, 8) for the notes indicated in the musical notation.

O Drama da Humana Manada

Instrumental

Gtr. 1

174

Gtr. 1 Tab

0 5 6 5 0 5 6 5 0 5 6 5 0 0 0 0 0 5 6 5 0 5 6 5 0 5 6 5 0 0 0 0

Gtr. 2

174

Gtr. 2 Tab

0 5 6 5 0 5 6 5 0 5 6 5 0 0 0 0 0 5 6 5 0 5 6 5 0 5 6 5 0 0 0 0

Gtr. 1

176

Gtr. 1 Tab

0 5 6 5 0 5 6 5 0 5 6 5 0 0 0 0 0 5 6 5 0 5 6 5 0 5 6 5 3 8 5

Gtr. 2

176

Gtr. 2 Tab

0 9 10 9 0 9 10 9 0 9 10 9 0 0 0 0 0 7 8 7 0 7 8 7 0 5 6 5 3 8 5

Gtr. 1

178

Gtr. 1 Tab

5 3 5 8 6 8 7 5 7 7 5 7 0 4 8 7

Gtr. 2

178

Gtr. 2 Tab

5 7 8 8 7 8 7 8 7 6 5 8 7 5 7 8 6 5 6 7 6 8 7 6 5 7 5

O Drama da Humana Manada

Mute

Gtr. 1

182

Gtr. 1 Tab

182

Mute

1 3 5 6 5 3 8 5 7 6 7 8 7 5 8 6 5 6 3

Gtr. 2

182

Gtr. 2 Tab

182

Mute

4 6 5 7 5 4 5 7 8 7 5 8 5 7 8 10 11 10 8 6 8 7 8 5

Gtr. 1

186

Gtr. 1 Tab

186

1 3 0 2 3 2 0 3 1 0 1 4 1 3 0 1 0 5 5 3 3 1 1

Gtr. 2

186

Gtr. 2 Tab

186

3 5 3 8 10 8 11 10 8 7 8 10 8 5 7 8 7 5 5 3 3 1

191 Até quando..."

37

Instrumental

Gtr. 1

191

Gtr. 1 Tab

191

0 0 0 0 5 6 5 6 5 7 5 5 7 0 5 6 5 6 5 7 5 5 7 0

Gtr. 2

191

Gtr. 2 Tab

191

0 0 0 0 5 6 5 6 5 7 5 5 7 0 5 6 5 6 5 7 5 5 7 0

O Drama da Humana Manada

"Haja coragem..."

233

Gtr. 1

233

Gtr. 1 Tab

0 5 6 5 6 5 7 5 5 7 0 5 6 5 6 5 7 5 0 5 6 5 6 5 8 7 7 8 8 7 5 8

233

Gtr. 2

233

Gtr. 2 Tab

0 5 6 5 6 5 7 5 5 7 0 5 6 5 6 5 7 5 0 5 6 5 6 5 8 7 7 8 8 7 5 8

239

Gtr. 1

239

Gtr. 1 Tab

5 6 5 6 5 8 10 10 8 8 10 9 8 10 9 8 0 5 6 5 6 5 7 5 5 7 0 5 6 5 6 5 7

239

Gtr. 2

239

Gtr. 2 Tab

5 6 5 6 5 8 10 10 8 8 10 9 8 10 9 8 0 5 6 5 6 5 7 5 5 7 0 5 6 5 6 5 7

244

Gtr. 1

244

Gtr. 1 Tab

5 0 5 6 5 6 5 8 7 7 8 8 7 5 8 5 6 5 6 5 8 10 10 8 8 10 9 8 10 9 8

244

Gtr. 2

244

Gtr. 2 Tab

5 0 5 6 5 6 5 8 7 7 8 8 7 5 8 5 6 5 6 5 8 10 10 8 8 10 9 8 10 9 8

O Drama da Humana Manada

249 C5 C#5

Gtr. 1

249 C5 C#5

Gtr. 1 Tab

249 C5 C#5

Gtr. 2

249 C5 C#5

Gtr. 2 Tab

255

Gtr. 1

255

Gtr. 1 Tab

255

Gtr. 2

255

Gtr. 2 Tab

260 C5 C#5

Gtr. 1

260 C5 C#5

Gtr. 1 Tab

260 C5 C#5

Gtr. 2

260 C5 C#5

Gtr. 2 Tab

O Drama da Humana Manada

265 Instrumental C5 C#5

Gtr. 1

265

Gtr. 1 Tab

0 5 6 5 6 5 7 5 5 7 0 5 6 5 6 5 7 5

265

Gtr. 2

265

Gtr. 2 Tab

0 5 6 5 6 5 7 5 5 7 0 5 6 5 6 5 7 5

269

Gtr. 1

269

Gtr. 1 Tab

5 7 8 6 0 0 5 6 5 6 5 8 7 7 8 8 7 5 8

269

Gtr. 2

269

Gtr. 2 Tab

5 8 7 4 0 0 5 6 5 6 5 8 7 7 8 8 7 5 8 7 5

O Drama da Humana Manada

Cavaco e Violão

Chords: Dm A7 Em7(b5) Bb7M F C

5 Dm Em7(b5) A7 Bb7add(b9) 4

13

20 A7add(b9)

24

29

34

38

42 Bb7

46 "É logo cedo quando" Bb7A7 Bb7 Bb7A7 Bb7

55 Bb7 A7 Ab7 G7 G7 A7Bb7

O Drama da Humana Manada

"Trabalha! Dando corda..."

62 A 7 Bb7 Gm A 7

Cvc.

70 A 7 Bb7

Cvc.

74 Gm A 7 26

Cvc.

104 "E o banquete..." accel. A 7(9) Bb7(9)

Cvc.

109 Gm7(9) A 7 Bb7 "Despedaçado, parcelado..." Bb7 A 7

Cvc.

116 Bb7 Bb7 A 7 Bb7

Cvc.

123 E 7 Bb7 3

Cvc.

129 "Trabalho! Dando corda..." A 7 Bb7 Gm

Cvc.

136 A 7 A 7 Bb7 Gm

Cvc.

144 A 7 A 7 Bb7 Gm

Cvc.

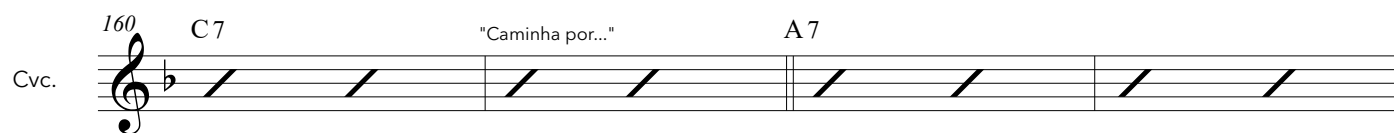
152 A 7 A 7 Bb7 G 7

Cvc.

O Drama da Humana Manada

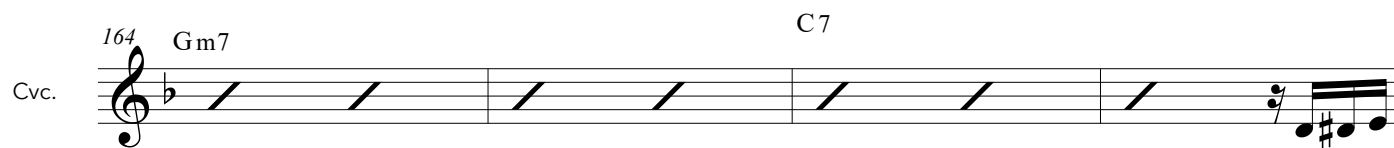
160 C7 "Caminha por..." A7

Cvc.



164 Gm7 C7

Cvc.



168 F5 E5 Eb5 D5 "Eis que, diante..."

Cvc.



171

Cvc.



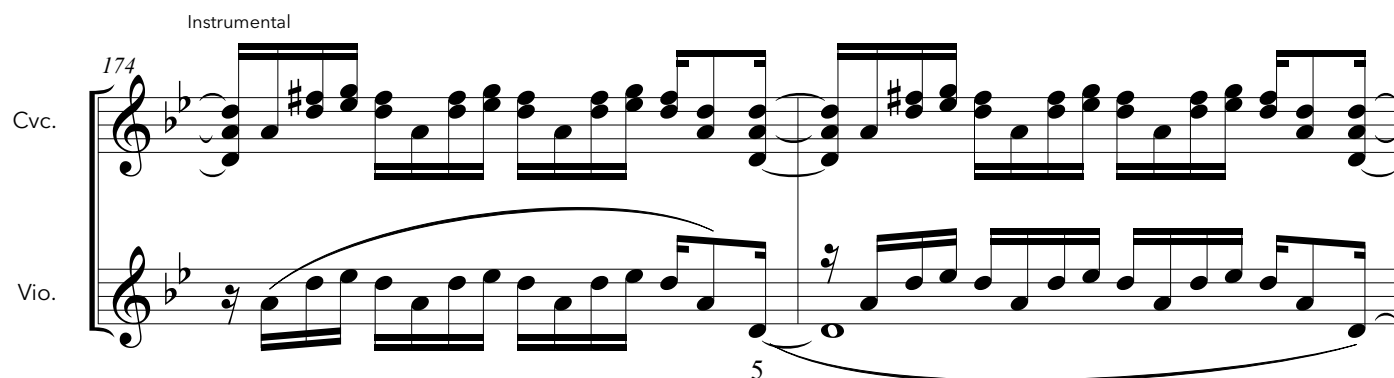
Instrumental

174

Cvc.

Vio.

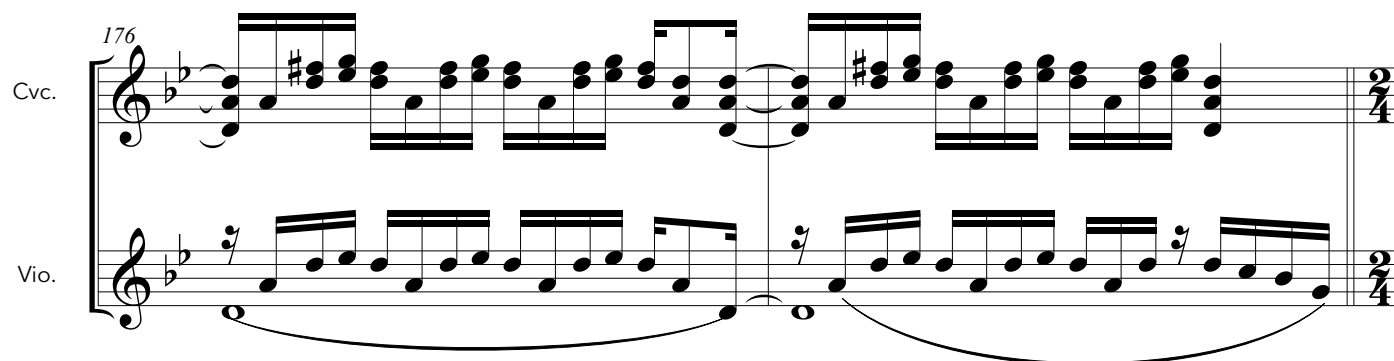
5



176

Cvc.

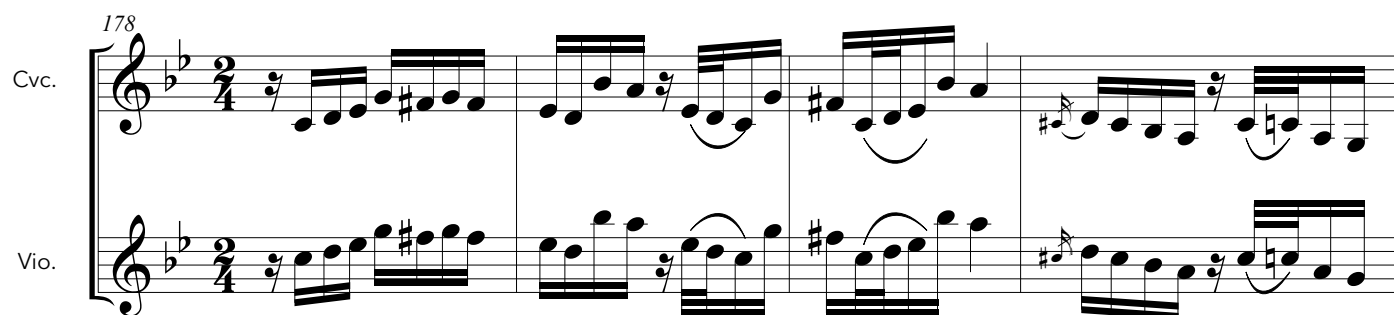
Vio.



178

Cvc.

Vio.



O Drama da Humana Manada

182 Mute

Cvc.

Vio.

Mute

186

Cvc.

Vio.

190 "Até quando..."

Cvc.

Vio.

194

Cvc.

200

Cvc.

205

Cvc.

Vio.

208

Cvc.

Vio.

212

Cvc.

Vio.

216

Cvc.

Vio.

220

Cvc.

Vio.

224

Cvc.

Vio.

O Drama da Humana Manada

Instrumental

229 Cvc. Dm Dm(#5) Dm6 Dm(#5)

233 Cvc. Dm Dm(#5) Dm6 Dm(#5)

237 Cvc. "Haja coragem..." Dm A7 Bb7M F 6

241 Cvc. Dm Dm(#5) Dm6 Dm(#5)

245 Cvc. Dm A7 Bb7M F 6

249 Cvc. Dm Dm(#5) Dm6 Dm(#5)

253 Cvc. F 7M Bb7M(#11)

257 Cvc. Dm Dm(#5) Dm6 Dm(#5)

261 Cvc. Dm A7 Bb7M F 6

O Drama da Humana Manada

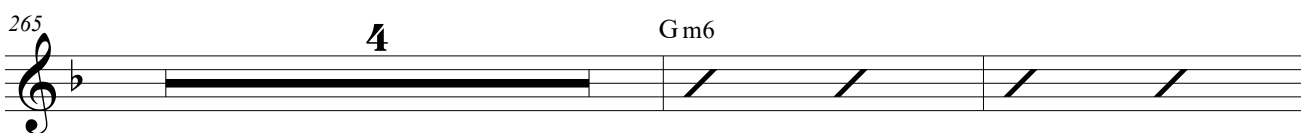
Instrumental

265

Cvc.


4

G m6




271

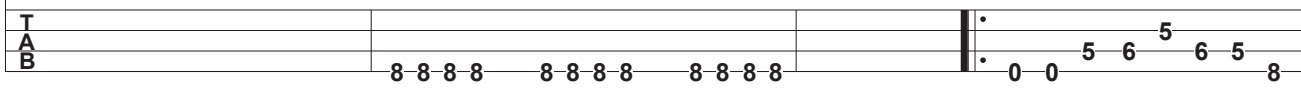
Cvc.




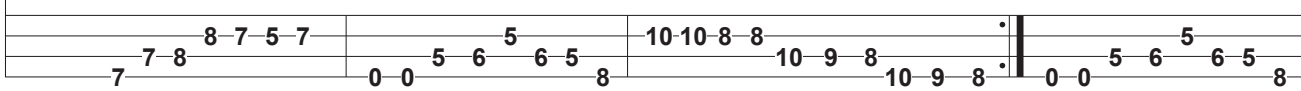
O Drama da Humana Manada

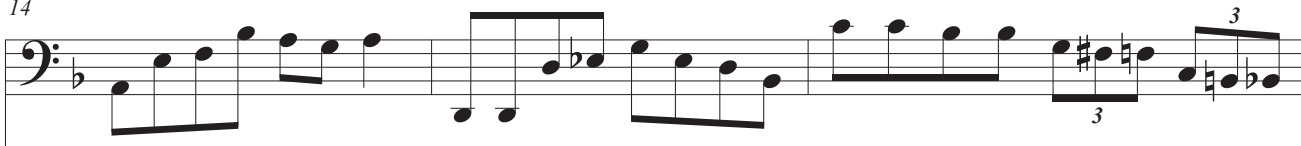
Baixo

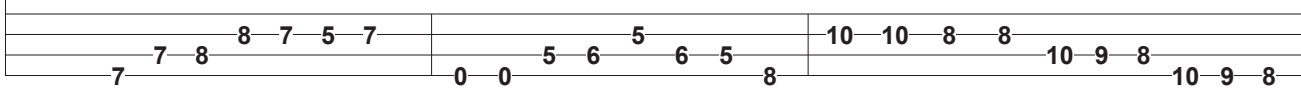
Bx. 

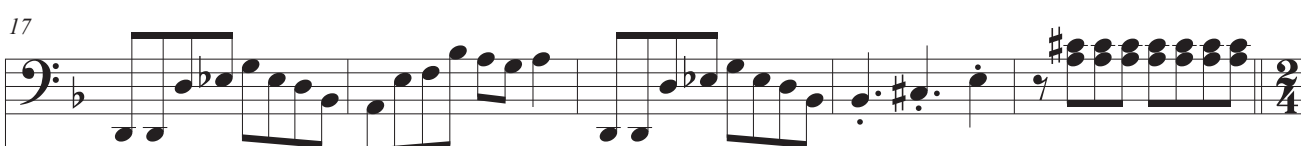
Bx. Tab Drop D 

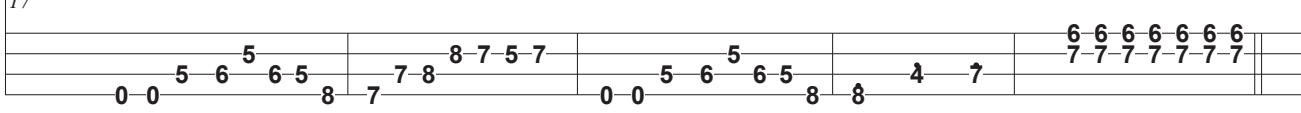
10 Bx. 

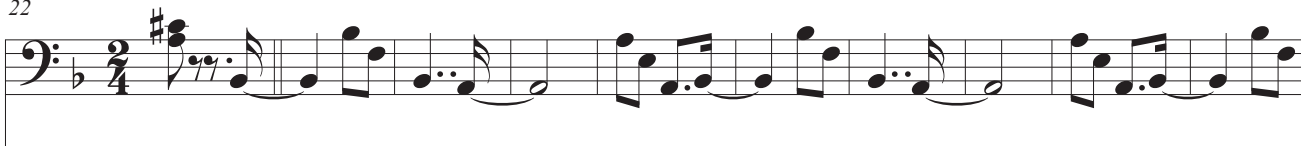
10 Bx. Tab 

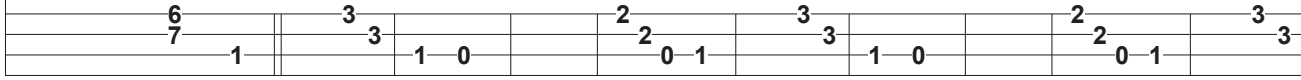
14 Bx. 


14 Bx. Tab 

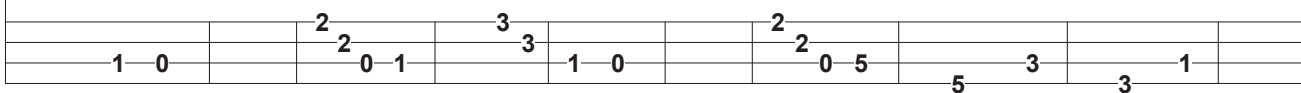
17 Bx. 

17 Bx. Tab 

22 Bx. 

22 Bx. Tab 

32 Bx. 

32 Bx. Tab 

O Drama da Humana Manada

42

"É logo cedo quando"

Bx.

42

Bx. Tab

2	0	2	0	1	1-0	1
---	---	---	---	---	-----	---

51

3

Bx.

51

Bx. Tab

1-0	1	1-0	6-5	0-1
-----	---	-----	-----	-----

61

"Trabalha! Dando corda..."

Bx.

61

Bx. Tab

5-7	5-7	8-7	5-8	6-8	11-12	11-8	7-5	5-7	7
-----	-----	-----	-----	-----	-------	------	-----	-----	---

67

Bx.

67

Bx. Tab

8-8	5-5	5-4	7-5	5-4	8-7	5-6	7-5	8-7	5-8	6-8
-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----

73

"Estamos no vagão..."

Bx.

73

Bx. Tab

11-12	11-8	7-5	5-8	8-8	7-7	5-5	4	7
-------	------	-----	-----	-----	-----	-----	---	---

80

Bx.

80

Bx. Tab

7-4	5-4	7-8	5-7	8-8	5-7	8-8	5	8-7	5-4	7-6	7
-----	-----	-----	-----	-----	-----	-----	---	-----	-----	-----	---

O Drama da Humana Manada

86

Bx.

86

Bx. Tab

92

Bx.

92

Bx. Tab

98

Bx.

98

Bx. Tab

104

"E o banquete..."

accel.

Bx.

104

Bx. Tab

110

"Despedaçado, parcelado..."

Bx.

110

Bx. Tab

118

Bx.

118

Bx. Tab

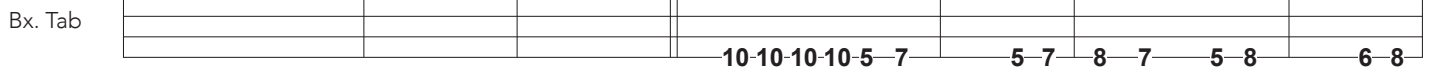
O Drama da Humana Manada

126

"Trabalho! Dando corda..."



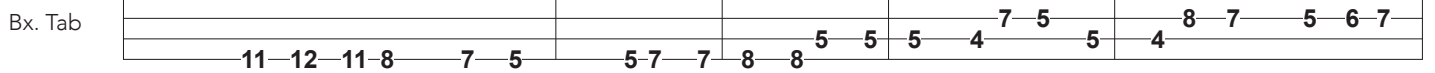
126



133



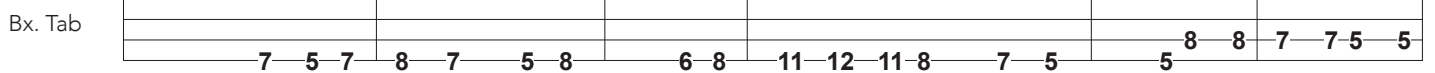
133



138



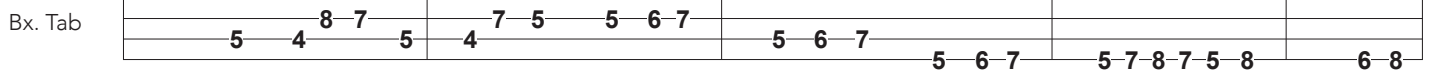
138



144



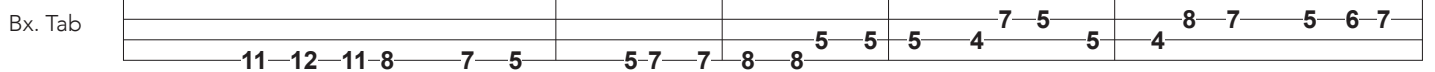
144



149



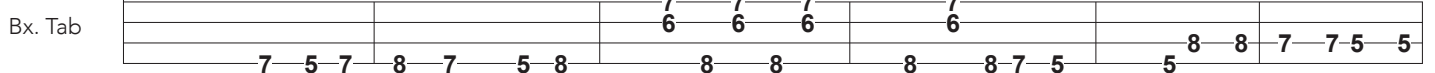
149



154



154



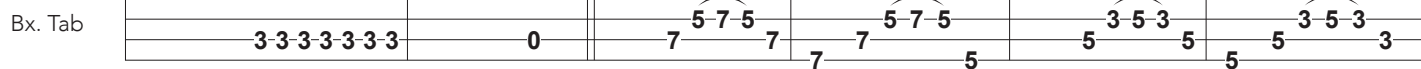
O Drama da Humana Manada

160

"Caminha por..."



160

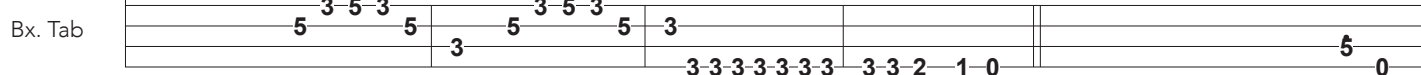


166

"Eis que, diante..."



166

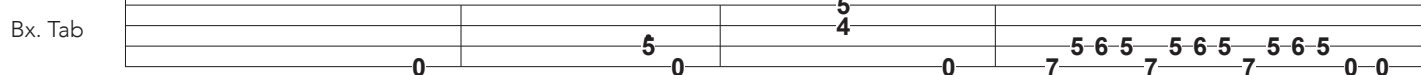


171

Instrumental



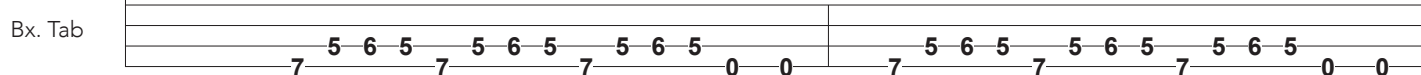
171



175



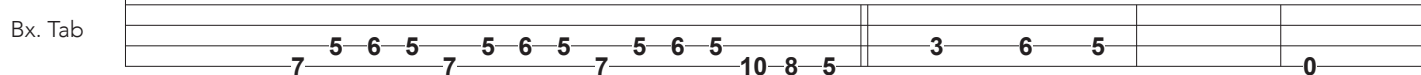
175



177



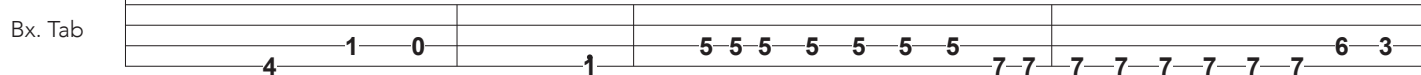
177



181



181

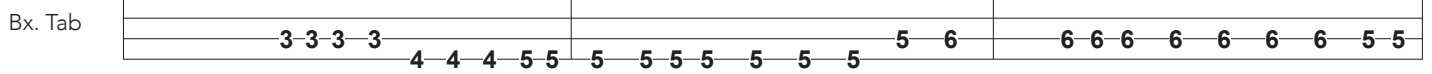


O Drama da Humana Manada

185



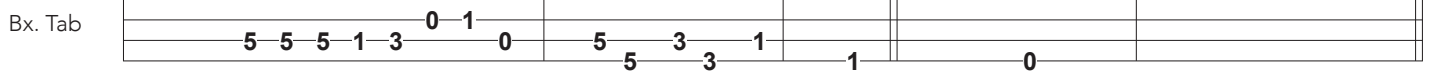
185



188



188

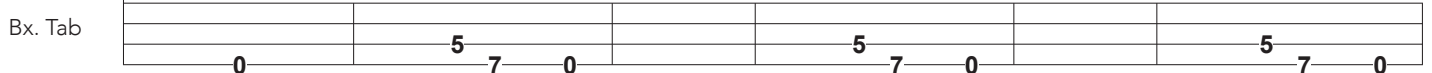


229

Instrumental



229

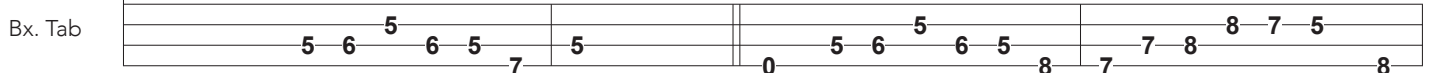


235

"Haja coragem..."



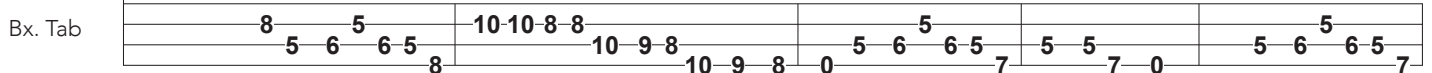
235



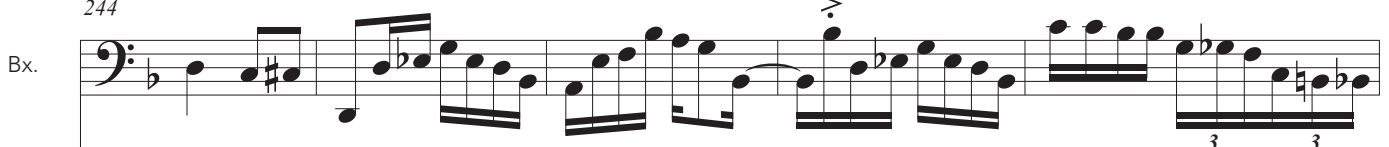
239



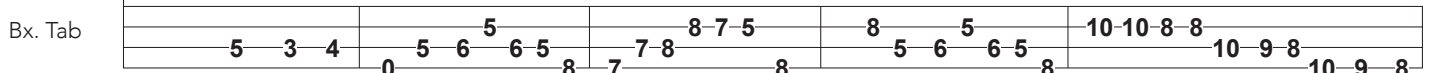
239



244

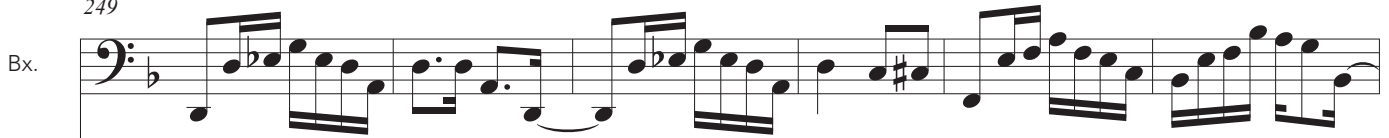


244

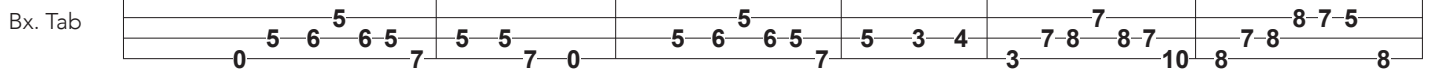


O Drama da Humana Manada

249



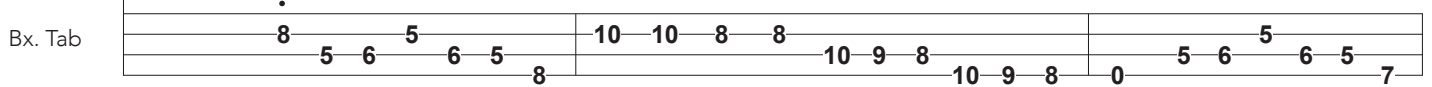
249



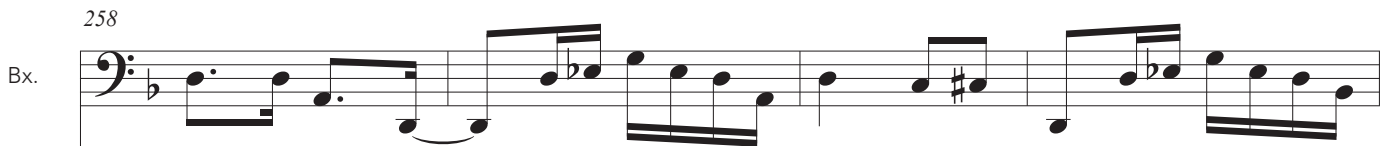
255



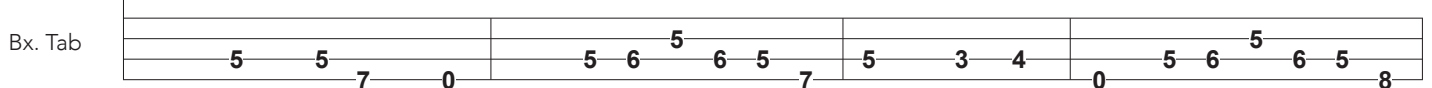
255



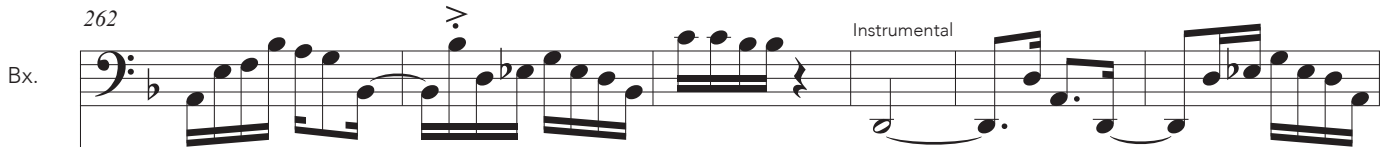
258



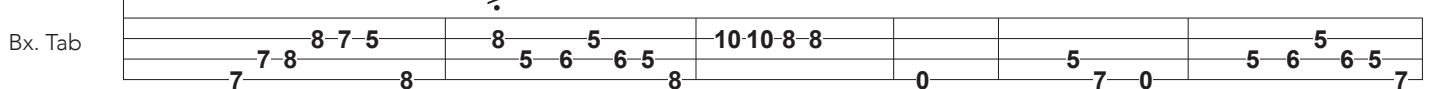
258



262



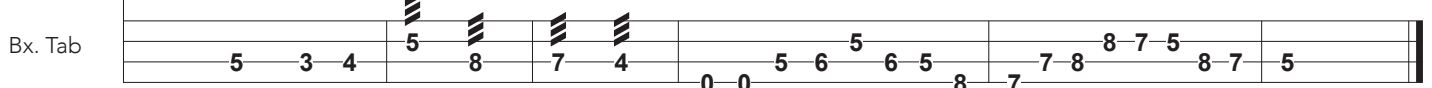
262



268



268



O Drama da Humana Manada

Sopros

Sprs. 8 4 9 2/4

22 Clarinete

Sprs. 27

Sprs. 31

Sprs. 36

Sprs. 40

Sprs. Trombone, Trompete e Sax Tenor "É logo cedo quando"

Sprs. 52 53 55

Sprs. 58 55 "Despedaçado, parcelado..."

Sprs. 118

Sprs. 124 *sfz* 44 8 12 16

207 Trombone

Sprs. 3 4

215 3 3

Sprs.

222

Sprs.

226 Instrumental 3

Sprs.

232

Sprs.

237 "Haja coragem..." Trombone, Trompete e Sax Tenor

Sprs.

241

Sprs.

245

Sprs.

249

Sprs.

256

Sprs.

262 4

Sprs.

O Drama da Humana Manada

Bateria

6

Bateria

9

11

13

15

17

19

21

23

27



31



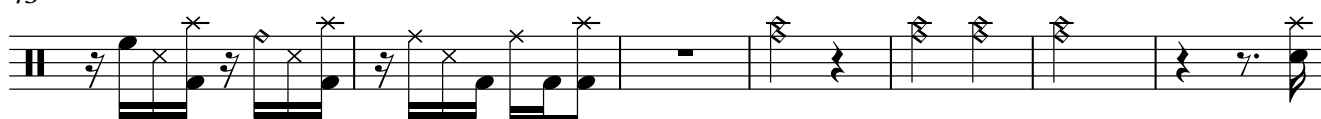
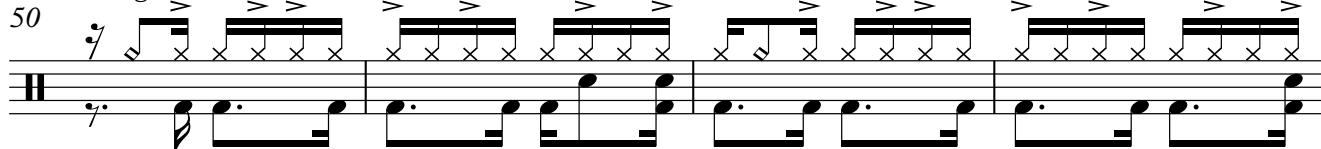
35



39



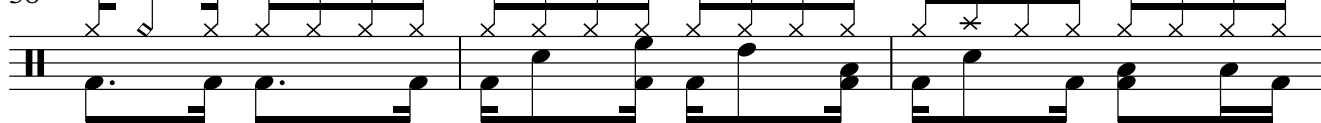
43

50 *É logo cedo...*

54



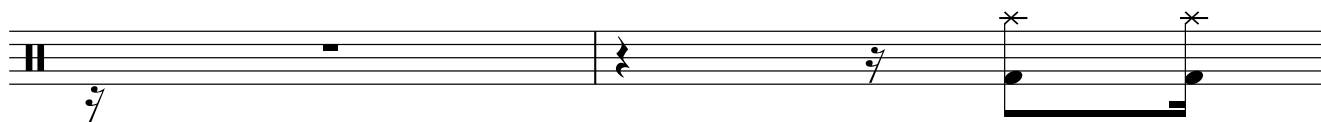
58



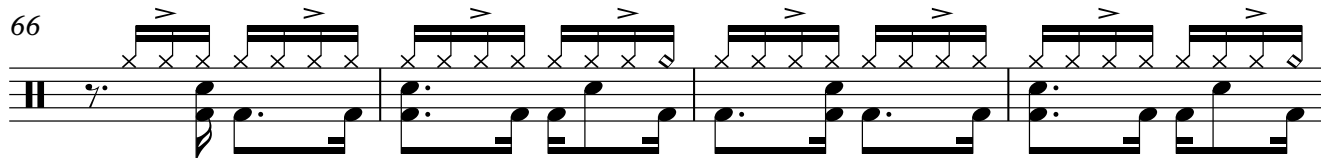
61



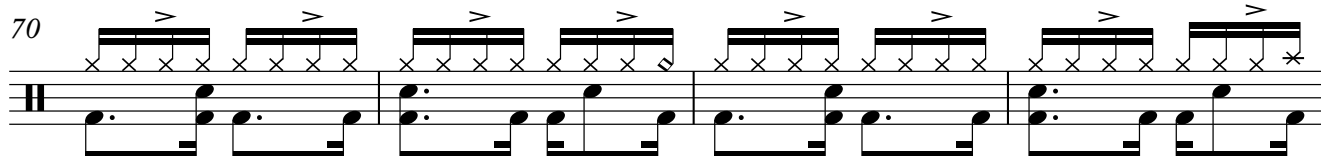
64



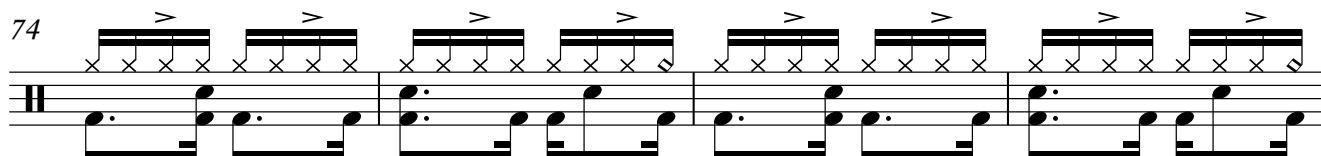
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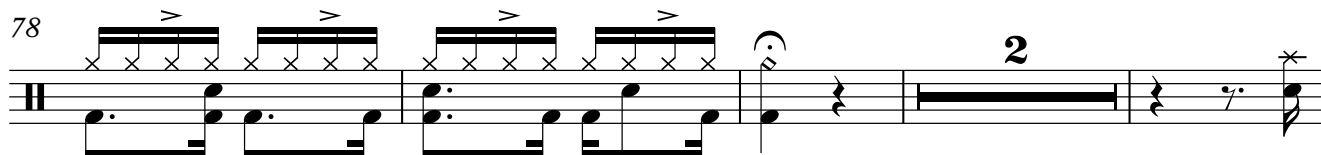
70



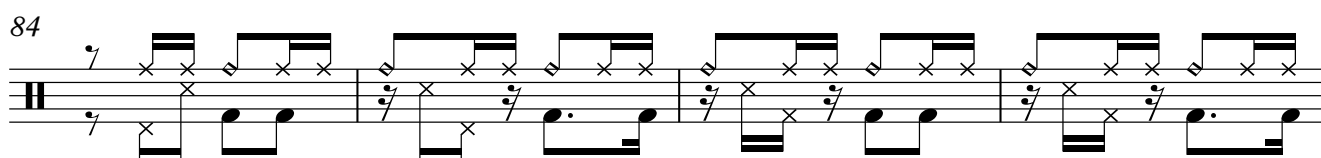
74



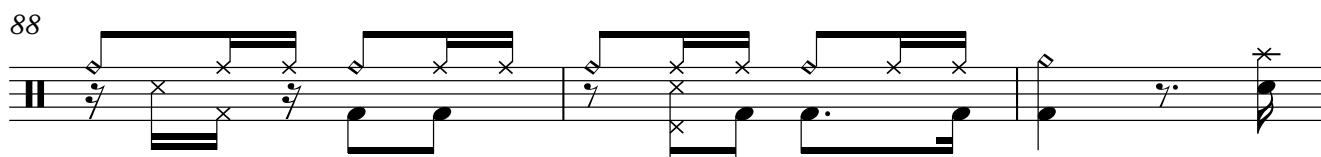
78



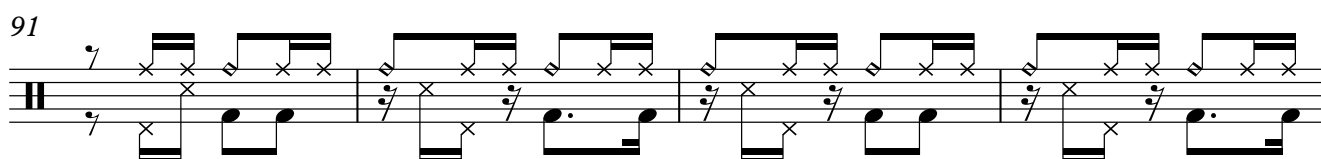
84



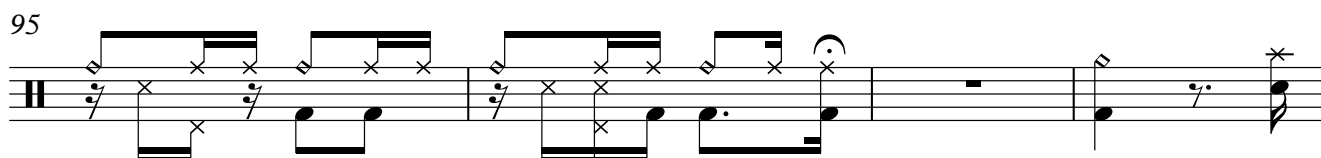
88



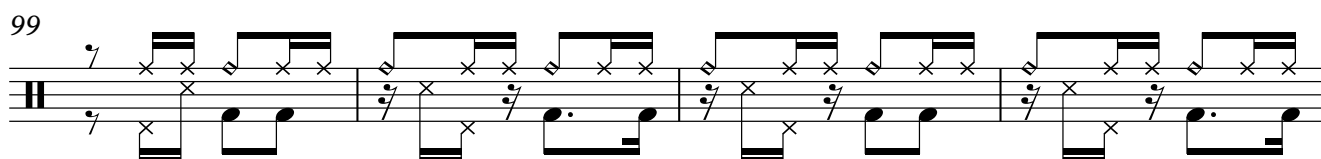
91



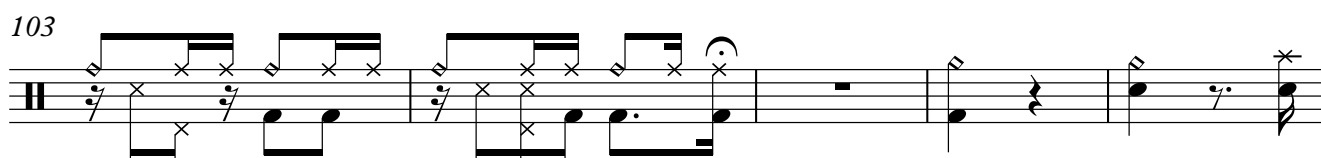
95



99



103



108

112

116

120

124

128

132

136

140

144

146

150

154

158

162

166

170

172

174

177

183

187

The musical score consists of 10 staves of music, each starting with a measure number. The notation includes various rhythmic values and markings:

- Measure 150:** Starts with a quarter rest, followed by eighth and sixteenth notes.
- Measure 154:** Features a quarter rest and eighth notes.
- Measure 158:** Includes a quarter rest and eighth notes.
- Measure 162:** Shows a quarter rest and eighth notes.
- Measure 166:** Contains a quarter rest and eighth notes.
- Measure 170:** Features a quarter rest and eighth notes.
- Measure 172:** Includes a quarter rest and eighth notes.
- Measure 174:** Shows a quarter rest and eighth notes.
- Measure 177:** Contains a quarter rest and eighth notes.
- Measure 183:** Features a quarter rest and eighth notes.
- Measure 187:** Includes a quarter rest and eighth notes.

265

269

The image displays two systems of musical notation. The first system, labeled 265, consists of four measures. The top staff features a series of eighth and sixteenth notes, some marked with an 'x' and others with a tilde (~). The bottom staff provides a harmonic accompaniment with eighth and sixteenth notes. The second system, labeled 269, also consists of four measures. The top staff contains dense sixteenth-note passages, some marked with 'x'. The bottom staff continues the accompaniment with eighth and sixteenth notes. Both systems use a common time signature of two vertical lines (C) and a key signature of one flat (Bb).

O Drama da Humana Manada

Letra e Cifra

Tom: Dm

[Intro cavaco]

Dm A7 Em7 (b5) Bb7M F C
Dm A7 Em7 (b5) Bb7 (b9)

[Riff]

(**Dm**)

[Intro samba]

(**Bb7 A7 Bb7 A7**)
(**Bb7 A7 Bb7 A7**)

(**D7 G7 C7 F7 Bb7**)
(**E7 A7 (b13) A7 Dm**)

Bb7 **A7**
É logo cedo quando o medo vem pra me lembrar
Que é dia de trabalho!

Bb7 **A7**
Nó na garganta o galo canto e lá vou dançar
Atrás de que? salário!

Bb7 **Bb7 A7 Ab7 G7**
Eu penso na fuga mas algo me afogo ou_tra vez
Nesse meu calvário!

A7 Bb7
Levanta sacode a carcaça que dança não pode parar!

A7
Trabalha! Dando corda nessa estúpida engrenagem
Bb7
Trabalha! Que espreme e esgota a força que te põe de pé
Gm
Trabalha! Aniquilando o que é humano o que é coragem
A7
O que há de errado? O que será? O que que é?

A7
Trabalha! Toda fachada esconde a mesma humilhação
Bb7
Trabalha! Terra arrasada onde se arrasta a multidão
Gm
Vem que tá na hora, não enrola, não demora
A7
Para não ficar de fora da fila do sacrifício
O trem vai rumo ao precipício
"Atenção! Portas se fechando"

A7 (9) **Bb7 (9)**
Estamos no vagão, somos a carga, amarga tristeza de boi
Gm (9)
Ruminando aquilo que era pra ter sido e não foi
A7M
Reféns da mesma trama, o drama da humana manada
A7
A vida é isso camarada?
A7 (9) **Bb7 (9)**
Começa como dádiva, mas logo vira dívida

Gm (9)
Se sobrevive a dúvida,

A7M
Algo segue te dizendo que você valia mais

A7
Mas veja só que ironia!

A7 (9)
Ter a pressa de chegar onde não se queria

Bb7 (9)
Sempre pra lá e pra cá maldito dia a dia

Gm (9) **A7M**
O espírito no fosso, a fossa, eita vida de cão essa nossa!
Malandro é o cavalo marinho
Que se finge de peixe pra não ter que puxar carroça

Não, não, não! peralá
Trabalha, espera, porque quem trabalha, prospera
E quem espera sempre alcança
Não desespera, depois da tempestade, vem sempre a bonança
Trabalha, espera e confia

A7
Pois a tua estrela ainda vai brilhar um dia!

A7
Um brinde a meritocracia!

A7 (9) **Bb7 (9)**
E o banquete quem serve? O palacete quem ergue?

Gm (9)
De quem o sangue ferve? Ferve!!

A7 **A7**
Caraca moleque! Segura aí que é hora de pisar no breque!

Bb7 **Bb7 A7**
Despedaçado, parcelado vai teu cora__ção
Que é uma ferida aberta!

Bb7 **Bb7 A7**
Se debatendo alucinado exposto no bal_cão
Entre a demanda e oferta!

Bb7
Quem dá mais, tanto faz, guerra é paz, liberdade é escravidão

E7 (b9) **Bb7**
E o trabalho liberta!

Sem trauma, entrega tua alma, com calma
Na palma da mão do patrão

A7
Trabalho! Dando corda nessa estúpida engrenagem

Bb7
Trabalho! Que espreme e esgota a força que te põe de pé

Gm
Trabalho! Aniquilando o que é humano, o que é coragem

A7
Há algo errado e você sabe o que que é!

A7
Trabalho! Te corroendo por dentro essa frustração

Bb7
Trabalho! O teu demônio patrimônio do patrão

Gm
Trabalho! Toda a fachada esconde a mesma humilhação

A7
Terra arrasada onde se arrasta a multidão!

A7
Trabalho! E lá vou eu!

Bb7
Trabalho! Até morrer!

Gm **A7**
 Trabalho! Sente a vida escorrer pela palma da mão
A7
 Trabalho! Já que não há remédio
Bb7
 Trabalho! O ódio, o nojo, o tédio
G7 **C7**
 Terra arrasada!

A7
 Caminha por entre fantasmas com blocos de pedras nos ombros
Gm
 Ossadas de escravos, escombros, escombros
C7
 São séculos, ciclos na insana espiral
F7M **F5 E5 Eb5 D(b9)**
 E o peso nas costas perma_ne_ce igual
 Eis que diante de ti, ergue-se a monstruosa pirâmide
 Contempla, contempla errante animal
 Bem vindo ao deserto do real

[Riff]
 (D(b9))

[Solo]
 (C5 Eb5 D5 D5)
 (F#5 Bb5 A5 Eb5)

Dm Eb/D
 Até quando suportar?
Dm **Ab7 G7**
 Sustentar essa grande menti__ra
Cm Cm7M **Gm Gm7M Gm7**
 Pois é, a verdade é indigesta
Em7(b5) **A7** **Dm**
 Quem sustenta essa festa é o suor da tua testa
Dm Dm/C Bb7M Dm/A Eb7M
 A_____té quando suportar?
Dm9 **Ab7 G7**
 Sustentar essa grande menti__ra
Cm Cm7M **Gm Gm7M Gm7**
 Pois é, de tudo que eu faço
Em7(b5) **A7** **Ab7 G7**
 Não me sobra pedaço e ainda sigo no compas_so
Cm/G Cm7M/G **Gm A/G**
 Pois é, de tudo que eu faço
Ab/G **A7**
 Não me sobra pedaço e ainda sigo no compasso

[Instrumental]
 (Dm Dm(#5) Dm6 Dm(#5))
 (Dm Dm(#5) Dm6 Dm(#5))

Dm A7 Bb7M F6
 Ha_ja coragem!
Dm **Dm(#5)** **Dm6 Dm(#5)**
 O fogo, ele agoniza mais não mor_re
Dm A7 Bb7 F6
 A__ja, coragem!

Dm **Dm (#5)** **Dm6 Dm (#5)**
 Se a chama se organiza o que ocorre?
F7M Bb7M (#11)
 Reaja coragem!
Dm **Dm (#5)** **Dm6**
 O fogo, ele agoniza mais não morre, não
Dm (#5)
 Não morre, não
Dm A7 Bb7M F6
 Ha_ja coragem!

[Instrumental]
 (**Dm7 (9)**)
 (**Gm6 Dm**)

 (**Dm7M (9)**)

Carlos e Tereza

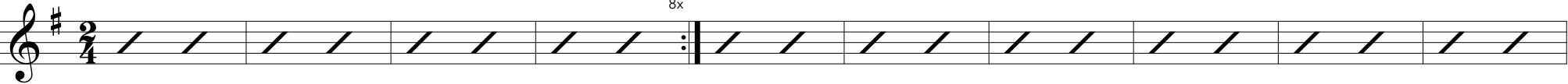
Nessa faixa, celebramos a memória de Carlos Marighella e Tereza de Benguela. Inicialmente, era uma vinheta sobre Marighella em forma de samba de roda. Logo veio a ideia de expandirmos o sentido, também como forma de superar um lugar comum da representação da luta e da militância, sempre a partir da figura masculina. Por sorte, a coincidência entre os nomes dos dois personagens garantiu a manutenção de toda a estrutura das rimas da poesia, construindo um sentido de fusão e unidade.


Musicalmente, foi uma tentativa de cruzar o samba de roda com os caminhos do axé, da swingueira e do pagodão baianos, tentando nos atualizar diante das linguagens contemporâneas desses gêneros, trabalhadas por artistas como Fantasmão, Igor Kannário, Edcity, entre tantos outros. Uma outra referência forte é a sonoridade latinoamericana da banda Ozomatli.




Carlos e Tereza

"Mas tu tem que lembrar..."

Cvc. 

Cvc. 

Instrumental
20

Cvc. 

Gtr. 1 

Gtr. 2 

Bx. 

Trompete, Sax Tenor e Sax Barítono

Sprs.

24

Cvc.

Gtr. 1

Gtr. 2

Bx.

Carlos e Tereza

31

Sprs.

31

Cvc.

D7 G Em Am D7 G Em G Em Am D7

Gtr. 1

Gtr. 2

Bx.

Detailed description of the musical score: The score is for a piece titled 'Carlos e Tereza'. It shows measures 31 through 37. The key signature is one sharp (F#), indicating G major. The parts are: Sprs. (Soprano Saxophone), Cvc. (Cello/Double Bass), Gtr. 1 (Guitar 1), Gtr. 2 (Guitar 2), and Bx. (Bass). Measure 31 starts with a treble clef and a key signature of one sharp. The Sprs. part has a melodic line with grace notes. The Cvc. part has a chordal accompaniment with some melodic fragments. The Gtr. 1 and 2 parts have rhythmic patterns. The Bx. part has a bass line. Chords D7, G, Em, and Am are indicated above the Cvc. staff. The score ends with a double bar line at measure 37.

Carlos e Tereza

38

Sprs. "Mas tu tem que lembrar..."

Cvc.

Gtr. 1

Gtr. 2

Bx.

G D7 G D7 G E7

Detailed description of the musical score: The score is for a piece titled 'Carlos e Tereza'. It starts at measure 38. The vocal part (Sprs.) has a melody in the first two measures, followed by a rest. The guitar parts (Gtr. 1 and Gtr. 2) play a triplet riff in measures 38-39. The bass part (Bx.) plays a triplet bass line in measures 38-39. In measures 40-42, the guitar parts play a series of chords: G, D7, G, D7, G, and E7. The bass part continues with a melodic line. In measure 43, the guitar parts play a solo, and the bass part continues with a melodic line.

Carlos e Tereza

45

Am D7 G E7 Am D7 G D7 G D7

Cvc.

Gtr. 1

Gtr. 2

Bx.

52

G E7 Am D7 G E7 Am D7

Cvc.

Gtr. 1

Gtr. 2

Bx.

Carlos e Tereza

Instrumental

56

Sprs.

56

G Em Am D7 G Em D7 G Em Am D7

Cvc.

Gtr. 1

Gtr. 2

Bx.

Carlos e Tereza

63 "O sonho que o medo ofusca..."

Sprs.

Cvc.

Gtr. 1

Gtr. 2

Bx.

G E7 Am D7

Carlos e Tereza

70 G E7 Am D7

Cvc.

Gtr. 1

Gtr. 2

Bx.

75 G E7 Am D7 G E7 Am D7 G G7

Cvc.

Gtr. 1

Gtr. 2

Bx.

"Mas teu nome há de ecoar..."

Carlos e Tereza

82 C D7 G Bm Bbm Am D7

Cvc.

Gtr. 1

Gtr. 2

Bx.

88 G E7 Am D7 F E7

Cvc.

Gtr. 1

Gtr. 2

Bx.

Carlos e Tereza

94 Instrumental

Sprs.

94 Am

Cvc.

Gtr. 1

Gtr. 2

Bx.

ral.

Carlos e Tereza

99 G D7 G D7

Cvc.

Gtr. 1

Gtr. 2

Bx.

This musical score is for the piece "Carlos e Tereza" and covers measures 99 through 102. It is written for four instruments: Cvc. (Vocal), Gtr. 1 (Guitar 1), Gtr. 2 (Guitar 2), and Bx. (Bass). The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into four measures by vertical bar lines. Above the staves, the chords G and D7 are indicated for measures 99, 100, 101, and 102 respectively. The Cvc. part in measure 102 features a melodic line starting on a sharp. Gtr. 1 and Gtr. 2 play a rhythmic pattern of eighth and sixteenth notes with accents. The Bx. part provides a bass line with dotted eighth notes and quarter notes, including a sharp sign in measure 100.

Carlos e Tereza

Cvc.

Cvc.

Carlos e Tereza

114

Am D7 G Bb7 Am D7 G Em Am D7 G Bb7 Am

Cvc.

Gtr. 1

Gtr. 2

Bx.

Instrumental

121

Cvc.

Gtr. 1

Gtr. 2

Bx.

Carlos e Tereza

125

Cvc.

Gtr. 1

Gtr. 2

Bx.

129

Cvc.

Gtr. 1

Gtr. 2

Bx.

Carlos e Tereza

133

Cvc.

Gtr. 1

Gtr. 2

Bx.

This musical score is for the piece "Carlos e Tereza" and covers measures 133 through 136. It is written for four instruments: Cvc. (Violoncello), Gtr. 1 (Guitar 1), Gtr. 2 (Guitar 2), and Bx. (Bass). The key signature is one sharp (F#), and the time signature is 4/4. Measures 133 and 134 feature a continuous eighth-note pattern in the guitars and a similar eighth-note pattern in the bass. The cello plays a more complex eighth-note pattern. Measures 135 and 136 show a change in the guitar and bass parts, with the guitars playing a triplet of eighth notes followed by a quarter note, and the bass playing a triplet of eighth notes followed by a quarter note. The cello and bass both play a half note in measure 135, which is then sustained into measure 136.

♩ = 90

Carlos e Tereza

Guitarras

Gtr. 1

4 8x 15

Gtr. 2

4 15

Instrumental

Gtr. 1

20

Gtr. 1 Tab

20

Gtr. 2

20

Gtr. 2 Tab

20

Gtr. 1

24

Gtr. 1 Tab

24

Gtr. 2

24

Gtr. 2 Tab

24

Carlos e Tereza

28

Gtr. 1

28

Gtr. 1 Tab

28

Gtr. 2

28

Gtr. 2 Tab

5 4 3 5 3 5 3 7 5 7 5 7 5 4 3 5 3 5 3 7 7 7 7 7 7 7 7 7

5 5 5 5 4 2 5 5 4 5 5 5 5 5 4 2 4 5 4 5 4 5 4 5

32

Gtr. 1

32

Gtr. 1 Tab

32

Gtr. 2

32

Gtr. 2 Tab

5 4 3 5 3 5 3 7 5 7 5 7 5 7 5 4 3 5 3 5 3 7 5 7 3 5 7 7

5 5 5 5 4 2 5 5 4 5 5 5 5 5 4 2 4 5 5 5 4 5 4 5

36

Gtr. 1

36

Gtr. 1 Tab

36

Gtr. 2

36

Gtr. 2 Tab

"Mas tu tem que lembrar..."

5 4 3 5 3 5 3 7 5 7 5 7 0 2 4 5 2 3 4 3 3 3 3

5 5 5 5 4 2 5 5 4 5 2 4 2 1 3 1 0 3 3 3

Carlos e Tereza

44

Gtr. 1

44

Gtr. 1 Tab

9 9 9 9 9 9 10 10 10 7 7 9 9 9 9 9 9 10 10 10 7 7

44

Gtr. 2

44

Gtr. 2 Tab

5 5 5 6 6 6 7 7 7 0 0 7 5 5 5 6 6 6 7 7 7 0 0 7

50

Gtr. 1

50

Gtr. 1 Tab

9 9 9 9 9 9 10 10 10 7 7 9 9 9 9 9 9 10 10 10 7 7

50

Gtr. 2

50

Gtr. 2 Tab

5 5 5 6 6 6 7 7 7 0 0 7 5 5 5 6 6 6 7 7 7 0 0

Instrumental

56

Gtr. 1

56

Gtr. 1 Tab

5 4 3 3 5 3 5 3 7 5 7 5 7 5 7 5 4 3 3 5 3 5 3 7 7 7 7 5 5 5 3 3 3 1 7 7 7 5 5 5 4 4 4 2

56

Gtr. 2

56

Gtr. 2 Tab

5 5 5 5 4 2 5 5 4 5 5 5 5 5 4 2 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Carlos e Tereza

The image displays a musical score for guitar, featuring two parts: Gtr. 1 and Gtr. 2. Each part is represented by a standard musical staff and a corresponding guitar tablature staff. The key signature is one sharp (F#), and the time signature is 6/8. The score is divided into four measures. Gtr. 1 uses a mix of eighth and sixteenth notes, with triplets in the third and fourth measures. Gtr. 2 uses a mix of eighth and sixteenth notes, also with triplets in the third and fourth measures. The tablature for Gtr. 1 shows fret numbers 3, 4, 5, 7, and 0. The tablature for Gtr. 2 shows fret numbers 2, 3, 4, 5, and 0. The score is written in a clean, professional style with clear notation and a well-organized layout.

"O sonho que o medo ofusca..."

64

Gtr. 1

64

Gtr. 1 Tab

64

Gtr. 2

64

Gtr. 2 Tab

The image displays a musical score for guitar, featuring four staves: Gtr. 1, Gtr. 1 Tab, Gtr. 2, and Gtr. 2 Tab. The score is written in treble clef with a key signature of one sharp (F#). The Gtr. 1 staff shows a melodic line with eighth and sixteenth notes, including a double bar line and a repeat sign. The Gtr. 1 Tab staff provides the corresponding fret numbers (9, 10, 7, 8) for the first four measures. The Gtr. 2 staff shows a similar melodic line, also with a double bar line and a repeat sign. The Gtr. 2 Tab staff provides the corresponding fret numbers (5, 6, 7, 0, 7) for the first four measures. The score is divided into measures by vertical bar lines, with measure numbers 68, 69, 70, 71, 72, and 73 indicated at the top of each measure.

Carlos e Tereza

74

Gtr. 1

74

Gtr. 1 Tab

9 9 9 9 9 9 10 10 10 7 7 9 9 9 9 9 9 10 10 10 7 7

74

Gtr. 2

74

Gtr. 2 Tab

5 5 5 6 6 6 7 7 7 0 0 7 5 5 5 6 6 6 7 7 7 0 0

78

Gtr. 1

G5 G7

3 3

78

Gtr. 1 Tab

G5 G7

13 15 14 15 15 14 15 10 12 11 12 12 11 12

78

Gtr. 2

G5 G7

3 3

78

Gtr. 2 Tab

G5 G7

9 11 11 12 12 11 12 12 11 12 7 9 9 10 10 9 10 10 9 10

3 3

83

Gtr. 1

83

Gtr. 1 Tab

12 11 13 15 14 15 15 14 15 15 14 15 17 15 9 8 10 12 11 12 12 11 12 12 11 12 14 12

83

Gtr. 2

83

Gtr. 2 Tab

11 10 9 11 11 12 12 11 12 12 11 12 13 9 8 7 9 9 10 10 9 10 10 9 10 11

Carlos e Tereza

88

Gtr. 1

Gtr. 1 Tab

88

Gtr. 2

Gtr. 2 Tab

13	15	12	13	13	12	13	13	12	13	12	12	15	13
10	12	9	10	10	9	10	10	9	10	9	9	12	10

9	11	9	10	10	9	10	10	9	10	9	9	13	14
7	9	7	8	8	7	8	8	7	8	7	7	11	12

93

Instrumental

Gtr. 1

Gtr. 1 Tab

93

Gtr. 2

Gtr. 2 Tab

6	7	7	6	7	7	6	7	6	7	6	7	6	7	6	7	6	7	6	7	6	7	6	7	6	7
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

4	5	5	4	5	5	4	5	4	5	4	5	4	5	4	5	4	5	4	5	4	5	4	5	4	5
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

96

ral.

$\text{♩} = 135$

Gtr. 1

Gtr. 1 Tab

96

Gtr. 2

Gtr. 2 Tab

6	7	6	7	6	7	6	7	6	7	7	8	10	7	8	10	8	8	8	10	10	8	10	10	10	10
0	0	0	0	0	0	0	0	0	0	9	7	11	7	10	10	10	10	10	10	10	10	10	10	10	10

4	5	4	4	5	4	5	4	5	4	5	7	4	5	7	5	5	5	5	5	5	5	5	5	5	5
4	5	4	4	5	4	5	4	5	4	5	7	4	5	7	5	5	5	5	5	5	5	5	5	5	5

Carlos e Tereza

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

99

99

99

99

7 8 10 7 8 10 8 8 10 10 9 10 9 10 3 4 5 5 0

4 5 7 5 7 4 5 7 5 5 7 9 5 7 6 7 6 7 0 0 0 0 5 7 5 4 5 7 5

"Mas teu nome há..."

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

102

102

102

102

8 10 10 8 10 10 7 8 10 7 8 10 8 8 10 10 15 14 12 14 12 15 15 12 11 13 10

5 7 7 5 7 7 7 4 5 7 4 5 7 5 5 7 8 7 5 7 5 7 8 3 6 9 5

Gtr. 1

Gtr. 1 Tab

107

107

7 9 8 7 10 7 9 10 9 7 9 7 8 7 7 6 7 6

Gtr. 1

Gtr. 1 Tab

110

110

5 5 5 5 7 5 9 7 8 7 9 8 7 9 9 10 7 9 7 8 7 6 7 6

Carlos e Tereza

114

Gtr. 1

Gtr. 1 Tab

B \flat 7

Instrumental

118

Gtr. 1

Gtr. 1 Tab

Am

Gtr. 2

Gtr. 2 Tab

122

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

Carlos e Tereza

125

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

129

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

133

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

125

125

125

125

129

129

129

129

133

133

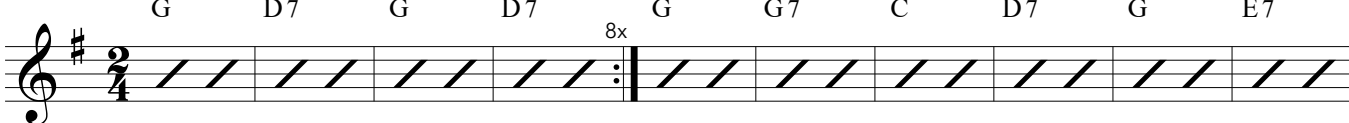
133

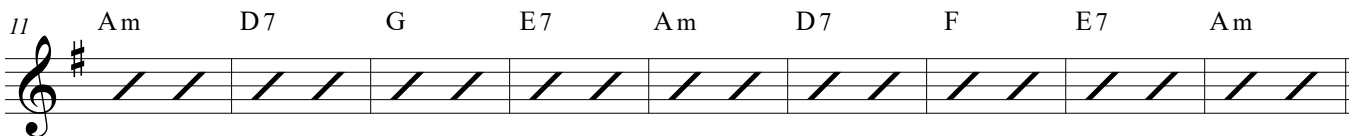
133


Carlos e Tereza

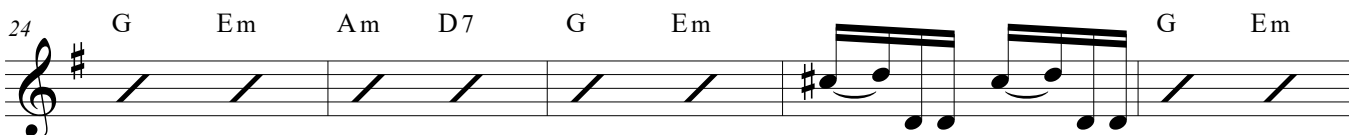
Cavaco


"Mas tu tem que lembrar..."

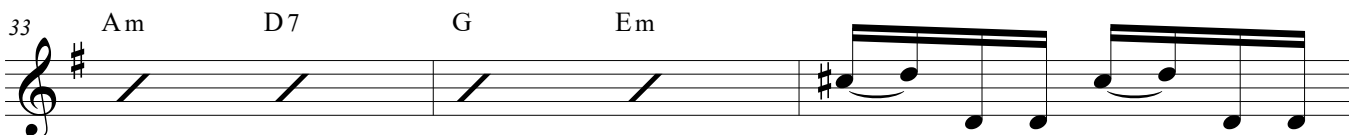
Cvc. 

11 Cvc. 

20 Cvc. 

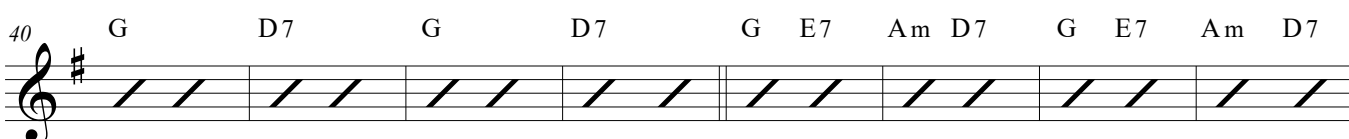
24 Cvc. 

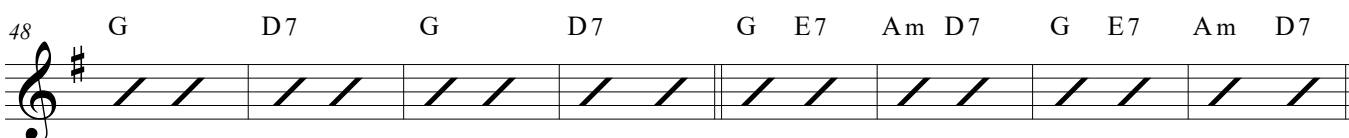
29 Cvc. 

33 Cvc. 

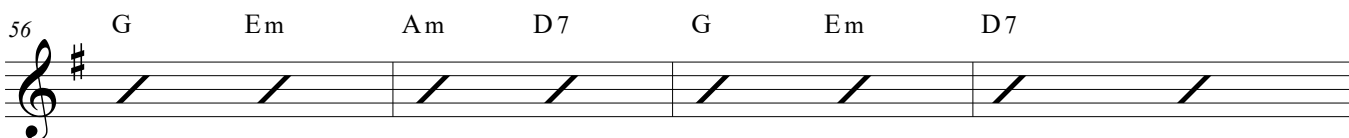
36 Cvc. 

"Mas tu tem que lembrar..."

40 Cvc. 

48 Cvc. 

Instrumental

56 Cvc. 

60 G Em Am D7

Cvc.

64 "O sonho que o medo ofusca..." G E7 Am D7 G E7 Am D7

Cvc.

72

Cvc.

74

Cvc.

76 G E7 Am D7 G E7 Am D7 G

Cvc.

81 "Mas teu nome há de ecoar..." G7 C D7 G Bm Bbm Am D7

Cvc.

88 G E7 Am D7 F E7 Am

Cvc.

95 Instrumental *ral.*

Cvc.

99 G D7 G D7

Cvc.

103 G D7 G D7

Cvc.

107 "Mas teu nome há..." Bb7 Am G Em Am D7 G Bb7

Cvc.

112 Am D7 G Em Am D7 G Bb7 Am D7

Cvc.

117 G Em Am D7 G Bb7 Am

Cvc.

121 Instrumental

Cvc.

124

Cvc.

127

Cvc.

130

Cvc.

133

Cvc.

♩ = 90

Carlos e Tereza

Baixo

4 **8x** **15**

Bx.

Bx. Tab

Instrumental

20

Bx.

Bx. Tab

24

Bx.

Bx. Tab

29

Bx.

Bx. Tab

34

Bx.

Bx. Tab

Carlos e Tereza

"Mas tu tem que lembrar..."

40

Bx.

40

Bx. Tab

5 7 4 7 5 7 4 5 7 4 5 2 0 2 2 2 0 2 2 0 2 0 2 0 2

48

Bx.

48

Bx. Tab

5 7 4 7 5 7 4 5 7 4 0 2 0 2 2 2 0 2 2 0 2 0 2 0 2

56 Instrumental

56

Bx.

56

Bx. Tab

3 3 5 5 4 2 5 5 4 5 3 3 5 5 4 2 5 5 5 5 5 5 5 5 5 5

60

Bx.

60

Bx. Tab

3 3 5 5 4 2 5 5 4 5 2 4 2 1 3 1 0 7 7 7

"O sonho que o medo ofusca..."

64

Bx.

64

Bx. Tab

5 7 4 7 5 7 4 5 7 4 5 2 0 2 2 2 0 2 2 0 2 0 2 0 2

72

Bx.

72

Bx. Tab

5 7 4 7 5 7 4 5 7 4 5 2 0 2 2 2 0 2 2 0 2 0 2 0 2

Carlos e Tereza

80 "Mas teu nome há de ecoar..."

Bx.

80

Bx. Tab

85

Bx.

85

Bx. Tab

90

Bx.

90

Bx. Tab

95

Instrumental

Bx.

95

Bx. Tab

99

Bx.

99

Bx. Tab

103

Bx.

103

Bx. Tab

"Mas teu nome há..."

116

Bx.

116

Bx. Tab

116

7 7 4 5 5 5 4 5 7 5 7 5 7 7 7 5 7 7 4 5 5 6 7 4 5 6 7

Bx.

121

Bx.

124

Bx. Tab

124

Bx.

127

Bx. Tab

127

Carlos e Tereza

130

Bx.

130

Bx. Tab

11	10	11	9	12	9	12	10	9	12	12	9	12	11	10	11	9	11	9	12
12							10						12						

133

Bx.

133

Bx. Tab

10	9	12	12	9	12	9	12	11	10	11	9	12	9	9	12	9	9	8	8	8
								12												

136

Bx.

136

Bx. Tab

7		

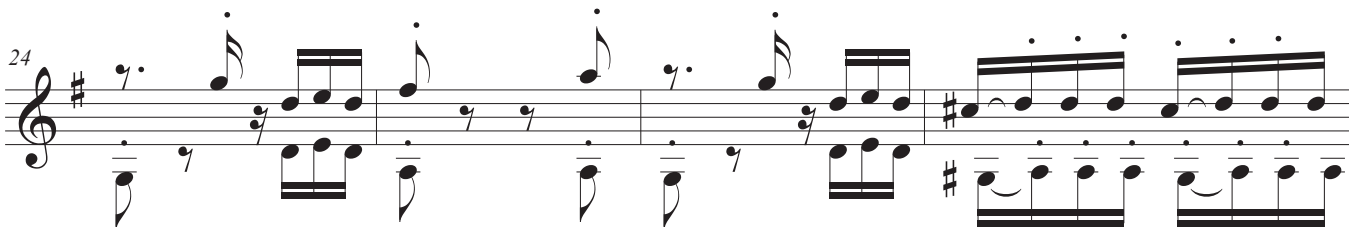
♩ = 90

Carlos e Tereza

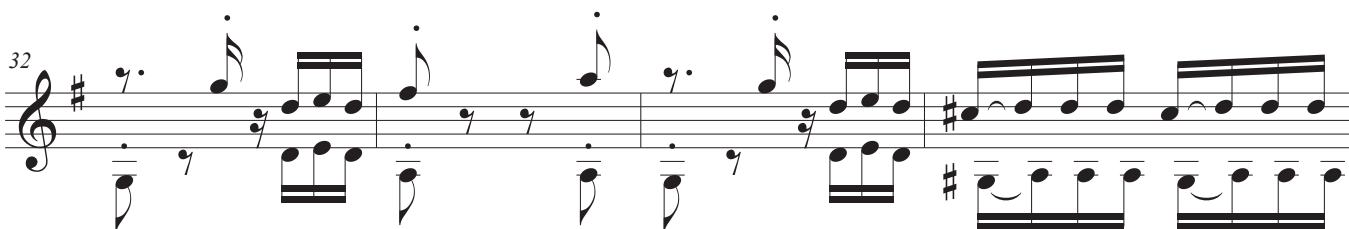
Sopros

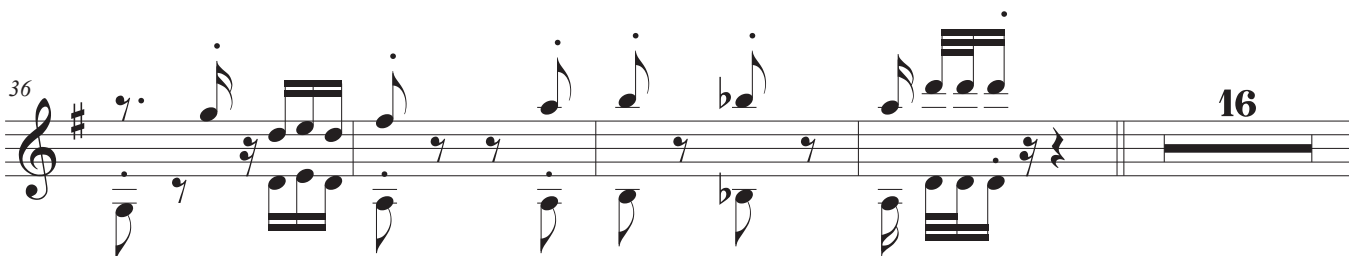
Sprs. 

Trompete, Sax Tenor e Sax Barítono

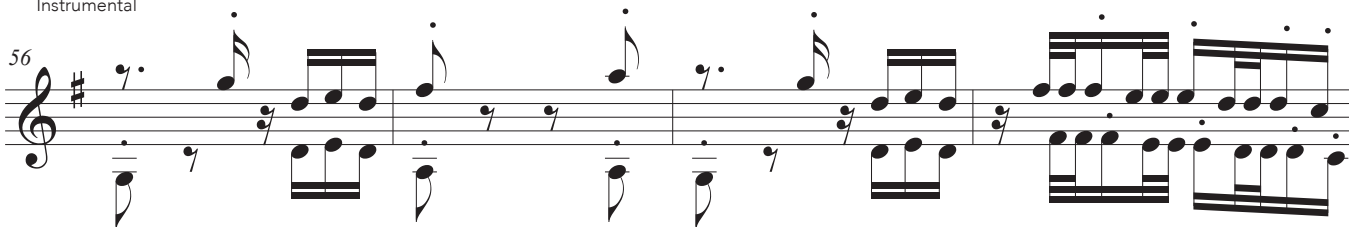
Sprs. 


Sprs. 

Sprs. 

Sprs. 


Instrumental

Sprs. 

Sprs. 

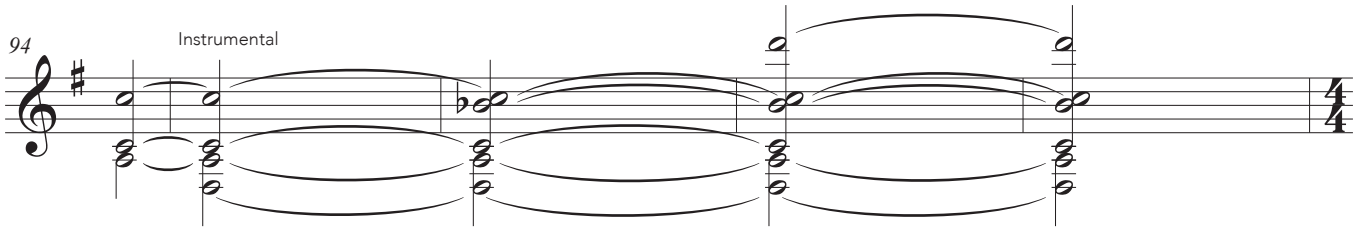
64 **30**

Sprs.




94 Instrumental *ral.*

Sprs.



99 ♩ = 135 **40**

Sprs.

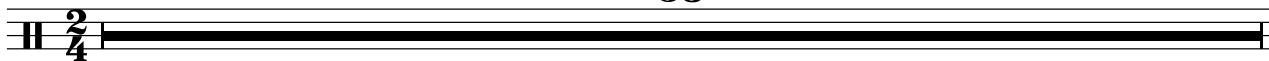


Carlos e Tereza

Bateria

53

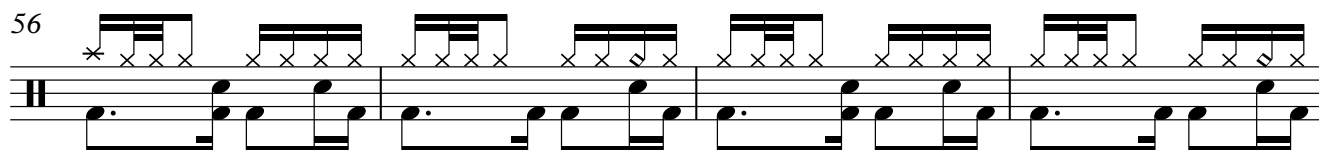
Bateria



54



56



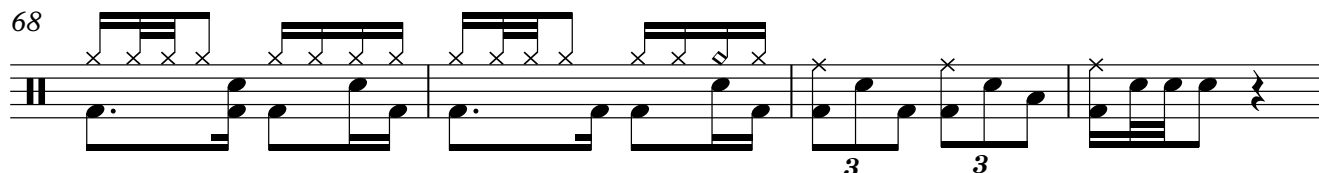
60



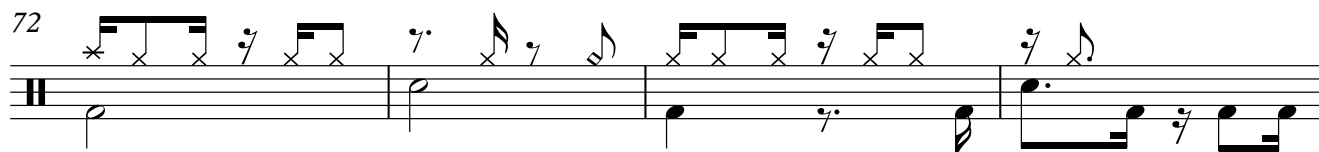
64



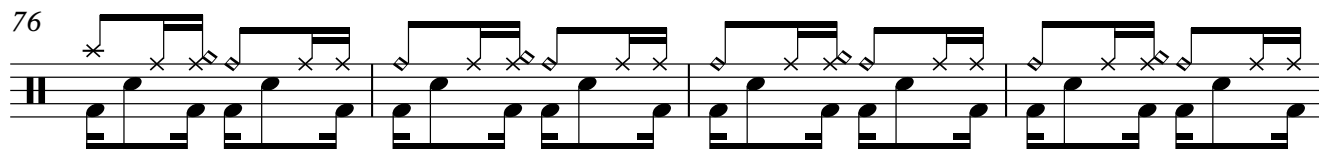
68



72



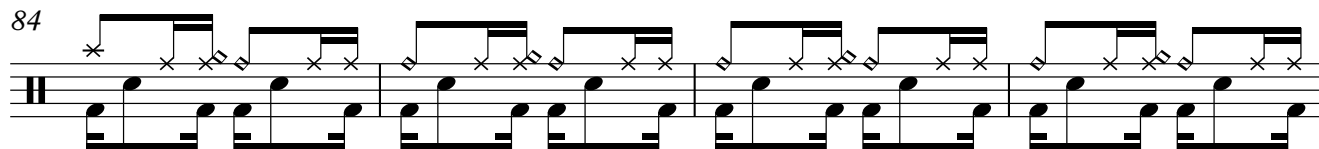
76



80



84



88

92

96

100

104

108

112

114

118

122

127

2

4/4

The musical score consists of ten systems of music, each starting with a measure number. The notation is on a grand staff. The first system (88-91) features a continuous eighth-note pattern in the right hand and a dotted half-note pattern in the left hand. The second system (92-95) introduces triplets in the right hand. The third system (96-99) features a more complex rhythmic pattern with eighth and sixteenth notes. The fourth system (100-103) continues the eighth-note pattern. The fifth system (104-107) features a more complex rhythmic pattern with eighth and sixteenth notes. The sixth system (108-111) continues the eighth-note pattern. The seventh system (112-115) features a more complex rhythmic pattern with eighth and sixteenth notes. The eighth system (116-119) continues the eighth-note pattern. The ninth system (120-123) features a more complex rhythmic pattern with eighth and sixteenth notes. The tenth system (124-127) features a more complex rhythmic pattern with eighth and sixteenth notes. The piece ends with a double bar line and a 4/4 time signature.

131

135

139

143

147

151

153

157

161

165

Carlos e Tereza

Letra e Cifra

Tom: G

[Intro cavaco]
(G D7 G D7)

G D7 G
Mas tu tem que lembrar - com orgulho!
D7 G
Ô tu tem que lembrar - com orgulho!
D7 G
Vinte e cinco do mês de julho!
D7 G
Vinte e cinco do mês de julho! (2x)

G D7 G
A força que enfrenta o medo
D7 G
A força que enfrenta o medo
D7 G
Pendendo de um arvoredor
D7 G
Pendendo de um arvoredor (2x)

G7 C
Mas teu nome há de ecoar
D7 G
No condomínio e na favela
E7 Am
Teu nome há de ecoar
D7 G
Na avenida e na viela
E7 Am
Teu nome há de ecoar que eu vou levar
D7
Na cidade, no campo
F7 E7
Na rua ou na cela
Am
Teu nome há de ecoar

[Solo]
(G D7 G D7) 3x
(G D7 Bm Bbm Am D7)

G D7 G
Mas tu tem que lembrar - eu me lembro!
D7 G
Ô tu tem que lembrar - eu me lembro!
E7 Am D7 G
Do dia quatro de novembro
E7 Am D7 G
Do dia quatro de novembro (2x)

[Solo]
(G D7 G D7)
(G D7 Bm Bbm Am D7)

G **D7** **G**
 O sonho que o medo ofusca
 D7 **G**
 O sonho que o medo ofusca
 E7 **Am** **D7 G**
 Sangrando dentro de um fusca
 E7 **Am D7** **G**
 Sangrando dentro de um fusca (2x)

G7 **C**
 Mas teu nome há de ecoar
 D7 **G**
 No condomínio e na favela
Bm **Bbm** **Am**
 Teu nome há de ecoar
 D7 **G**
 Na avenida e na viela
 E7 **Am**
 Teu nome há de ecoar que eu vou levar
 D7
 Na cidade, no campo
 F7 E7
 Na rua ou na ce_la
 Am
 Teu nome há de ecoar

[Solo]
 (**G D7 G D7**) 2x

G **Bb7**
 Mas teu nome há de ecoar
Am
 Há de ecoar que eu vou levar
G **Em**
 Na cidade, no campo
 Am **D7**
 Vidraça de banco, na rua ou na cela
G **Bb7**
 Teu nome há de ecoar
 Am **D7** **G Em Am D7**
 (Mari-mari-mariguella-la)
G **Bb7**
 Mas teu nome há de ecoar
 Am **D7**
 Há de ecoar que eu vou levar
 G **Em**
 Em cada esquina, viela, quebrada
 Am **D7**
 Em toda barricada que não vai faltar
G **Bb7**
 Teu nome há de ecoar
Am
 Tereza de Benguela-la

[Solo]
 (**G D7 G D7**) 2x

(**G D7 G D7**)
 (**G D7 Bm Bbm Am**)

O Monge e o Executivo

A música partiu de um riff na escala pentatônica, que puxava uma referência "oriental", aquele que acabou sendo o riff do início da música. A ideia encontrada foi a de construir uma letra que encarnasse a relação problemática e estereotipadora da cultura oriental, através do clichê forjado a partir do lugar e da perspectiva do homem branco ocidental. E a maneira de fazer isso foi tentar refletir sobre o universo de apropriações culturais próprios do liberalismo atual, ligadas à noções vagas de um capitalismo zen, empreendedorismo samurai, espiritualidade new age e todas as formas de autoajuda empresarial.

Chamamos a Helen Nzinga pra fazer um rap no meio disso tudo e puxar os "elevados" pro chão. Gabriel Ventura também foi chamado, com a missão de expressar, através dos sons da guitarra, a terrível imagem de um corpo em chamas, ao final da música, trecho que, como um todo, tem referências na linguagem e sonoridade da banda Explosions in the Sky. Uma canção sobre a gratidão, que também faz referência à célebre imagem da autoimolação do monge budista Thích Quảng Đức, que é, também, capa de um das obras fundamentais da formação do El Efecto, o disco de estreia do "Rage Against the Machine".



O Monge e o Executivo

Instrumental

Bj. / Uk.

Gtr. 1

9

Bj. / Uk.

Gtr. 1

Gtr. 2

Bx.

+ violão de aço até compasso 81

18 "O mercado é como a guerra..."

Bx.

O Monge e o Executivo

25

Gtr. 1

Gtr. 2

Bx.

Measure 25: Gtr. 1 has a whole rest. Gtr. 2 has an eighth note with a circle, followed by eighth notes with a flat. Bx. has an eighth note and a quarter note.

Measures 26-32: Gtr. 1 has eighth notes with dots. Gtr. 2 has eighth notes with a flat and eighth notes with a flat. Bx. has eighth notes and quarter notes.

33

Instrumental

Bj. / Uk.

Gtr. 1

Gtr. 2

Bx.

Measure 33: Bj. / Uk. has an eighth note and a quarter note. Gtr. 1 has an eighth note and a quarter note. Gtr. 2 has an eighth note and a quarter note. Bx. has an eighth note and a quarter note.

Measures 34-40: Bj. / Uk. has eighth notes and quarter notes. Gtr. 1 has eighth notes and quarter notes. Gtr. 2 has eighth notes and quarter notes. Bx. has eighth notes and quarter notes.

O Monge e o Executivo

42 "Jornadas de 14..."



49

Gtr. 1

Gtr. 2

Bx.

A three-staff musical score for measures 49-58. The top staff (Gtr. 1) is in treble clef and contains mostly whole and half notes with some rests. The middle staff (Gtr. 2) is in treble clef and features a complex rhythmic pattern with eighth and sixteenth notes, including a triplet in measure 58. The bottom staff (Bx.) is in bass clef and contains a steady eighth-note bass line. Measure 58 ends with a double bar line and a repeat sign, followed by a triplet of eighth notes in all three staves.

"Caminhando sobre..."

61

Gtr. 2

A single-staff musical score for Guitar 2 in measures 61-64. The staff is in treble clef. The music features a mix of eighth and sixteenth notes, with some measures containing rests. Measure 64 ends with a double bar line and a repeat sign.

65

Gtr. 2

A single-staff musical score for Guitar 2 in measures 65-68. The staff is in treble clef. The music continues with eighth and sixteenth notes. Measure 68 ends with a double bar line and a repeat sign.

O Monge e o Executivo

69 "Meditando atrás de bem-estar..."

Gtr. 1

Gtr. 2

Bx.

Measures 69-72. Gtr. 1: Eighth notes, mostly on the first string. Gtr. 2: Eighth notes, mostly on the second string, with ties. Bx.: Eighth notes, mostly on the first string. Key signature change between measures 71 and 72.

73

Gtr. 1

Gtr. 2

Bx.

Measures 73-75. Gtr. 1: Eighth notes, mostly on the first string. Gtr. 2: Eighth notes, mostly on the second string, with ties. Bx.: Eighth notes, mostly on the first string. Key signature is one sharp.

76 Instrumental

Gtr. 2

Bx.

Measures 76-80. Gtr. 2: Continuous eighth-note pattern. Bx.: Continuous eighth-note pattern. Key signature is one sharp.

O Monge e o Executivo

"O executivo quer..."

82 Bm Bm Bm Bm Bm Bm Bm

Gtr. 1

Gtr. 2

Bx.

89 F#5 A5 D5 Bm Bm Bm Bm Bm Bm Bm

Gtr. 1

Gtr. 2

Bx.

O Monge e o Executivo

97

Instrumental

"Lideranças..."

Bj. / Uk.

Gtr. 1

Bm F#5 A5

Gtr. 2

Bm F#5 A5

+ violão de aço até compasso 102

Bx.

105

Gtr. 1

Gtr. 2

Bx.

O Monge e o Executivo

112 Instrumental "Nada é por acaso..."

Bx.

124 "Tô ligada neles..."

Gtr. 1

Bx.

128

Gtr. 1

Bx.

131 Cm Cm Cm Cm Cm Cm Cm

Gtr. 1

Gtr. 2

Bx.

The musical score is written for guitar and bass. The first system (measures 112-123) is an instrumental piece in D major, featuring a steady eighth-note bass line and a guitar melody of eighth notes. The second system (measures 124-127) is titled "Tô ligada neles..." and features a fast, continuous eighth-note guitar melody with a syncopated bass line. The third system (measures 128-130) continues the fast guitar melody and syncopated bass line. The fourth system (measures 131-137) features a change to C minor, indicated by the 'Cm' chord markings above the guitar staff. The guitar part in this system consists of a series of eighth-note chords, while the bass part continues with a syncopated pattern. The score is written for two guitar parts (Gtr. 1 and Gtr. 2) and one bass part (Bx.).

O Monge e o Executivo

139

Bj. / Uk.

Gtr. 1

Gtr. 2

Bx.

Bm

Bm

Bm

Bm

Bm

Bm

Bm

O Monge e o Executivo

148

Bj. / Uk.

Gtr. 1

Gtr. 2

Bx.

Bm

Bm

Bm

Bm

Bm

Bm

Bbm

156

Bj. / Uk.

Gtr. 1

Gtr. 2

Bx.

Bbm

Bbm

Bbm

Bbm

Bbm

Bbm

Bbm

O Monge e o Executivo

163

Vln. I *tasto*
dolce

Vln. II *tasto*
dolce

Vla. *tasto*
dolce

Vc. *tasto*
dolce

Gtr. 1 Bm

Gtr. 2

Bx.

"Já não vai dormir..."

O Monge e o Executivo

172

Gtr. 1

Bm Bm Bm Bm Bm Bm F#5 A5 D5

Gtr. 2

F#5 A5 D5

Bx.

180

Gtr. 1

Bm Bm Bm Bm Bm Bm Bm F#5 A5

Gtr. 2

Bm Bm Bm Bm Bm Bm Bm F#5 A5

Bx.

O Monge e o Executivo

Instrumental

188

Bj. / Uk.

Gtr. 1

Gtr. 2

Bx.

+ violão de aço até compasso 191

192

Bj. / Uk.

Gtr. 1

Bx.

O Monge e o Executivo

202

Bj. / Uk.

Gtr. 1

Bx.

"Pra honrar quem..."

212

Gtr. 1

Bx.

222

Gtr. 1

Bx.

O Monge e o Executivo

228

Gtr. 1

Bx.

234

Gtr. 1

Bx.

239

Bj. / Uk.

Instrumental

Gtr. 1

Gtr. 2

Bx.

The musical score is divided into three systems. The first system (measures 228-233) features a guitar (Gtr. 1) playing a continuous eighth-note chordal pattern and a bass (Bx.) playing a simple eighth-note line. The second system (measures 234-238) continues the guitar's pattern while the bass plays a more complex eighth-note sequence. The third system (measures 239-243) introduces a third instrument, Bj. / Uk. (Bjorn / Ukulele), which plays a melodic line with some rests. The guitar (Gtr. 1) continues its pattern, and the bass (Bx.) plays a steady eighth-note accompaniment. The score concludes with a double bar line at measure 243.

Guitarras

Gtr. 1

1 Tab

prop D

9

Gtr. 1

9

1 Tab

9 10-8 10 9-7 9 10-8 10 9-7 9 8 9 10-8 10 9-7 9 10-8 10 9-7 9

+ violão de aço até compasso 81

9

Gtr. 2

9

2 Tab

5 3 3 3 1 3 0 3 0 3 0 3 0 1 0 0 5 2

"O mercado é como a guerra..."

18

7

Gtr. 1

18

10

9

8

10

9

1 Tab

18

7

Gtr. 2

18

2/5

0

7

3

0

7

5

3

5

4

1

0

3

2

0

2

0

2

0

2 Tab

O Monge e o Executivo

30

Gtr. 1

Gtr. 1 Tab

30

Gtr. 2

Gtr. 2 Tab

30

10 9 10 10 8

0 7 5 3 5 4 1 0 3 2 0 0 2 2 0

34 Instrumental

Gtr. 1

Gtr. 1 Tab

34

Gtr. 2

Gtr. 2 Tab

34

10 9 7 9 10 8 10 9 7 9 8 9 10 8 10 8

5 5 3 3 5 3 1 5 3 0 5 3

38

Gtr. 1

Gtr. 1 Tab

38

Gtr. 2

Gtr. 2 Tab

38

10 9 7 9 10 8 10 9 7 9

0 5 3 0 4 1 0 2 0 0 5 2

O Monge e o Executivo

"Jornadas de 14..."

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

This system contains the first six measures of the piece. Gtr. 1 has a whole rest in measure 1, followed by dotted quarter notes in measures 2-5, and a sixteenth-note triplet in measure 6. Gtr. 2 has a whole rest in measure 1, followed by eighth-note patterns in measures 2-5, and a sixteenth-note triplet in measure 6. The guitar tabs show fret numbers for each measure.

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

This system contains measures 7-11. Gtr. 1 has dotted quarter notes in measures 7-9, a whole rest in measure 10, and a whole note in measure 11. Gtr. 2 has eighth-note patterns in measures 7-9, a whole note in measure 10, and a whole note in measure 11. The guitar tabs show fret numbers for each measure.

"Caminhando sobre..."

Gtr. 2

Gtr. 2 Tab

This system contains measures 12-15. Gtr. 2 has eighth-note patterns in measures 12-14 and a whole note in measure 15. The guitar tabs show fret numbers for each measure.

Gtr. 2

Gtr. 2 Tab

This system contains measures 16-19. Gtr. 2 has eighth-note patterns in measures 16-18 and a whole note in measure 19. The guitar tabs show fret numbers for each measure.

O Monge e o Executivo

69 "Meditando atrás de bem-estar..."

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

69 7 12 7 12 7 12 10 12 10 12 10 12 10 12 10 12 7 12 12 12 12

69 3 0 2 3 2 3 0 3 0 2 0 2 2 0 2 2

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

72 10 10 7 12 10 12 10 12 10 12 10 12 10 12 7 7 7 12 12 12

72 3 0 2 3 2 3 0 3 0 2 0 2 2 0 2 0 3 0 3 0 2 0 3

76 Instrumental

Gtr. 2

Gtr. 2 Tab

76 5 5 5 5 0 8 8 8 8 0 2 0 2 0 2 0 0 0 0 3 3 3 3

O Monge e o Executivo

"O executivo quer..."

80

Gtr. 1

80

Gtr. 1 Tab

80

Gtr. 2

80

Gtr. 2 Tab

Bm Bm Bm

Bm Bm Bm

5 0 5 0 5 0 5 0 8 8 0 8 0 8 0

4 6 7 6 4 2 4 4 4

85

Gtr. 1

85

Gtr. 1 Tab

85

Gtr. 2

85

Gtr. 2 Tab

Bm Bm Bm Bm F#5 A5 D5

Bm Bm Bm Bm F#5 A5 D5

4 4 4 4 4 5 4 6 7 6 4 7 4 6 7 6 4 4

3

91

Gtr. 1

91

Gtr. 1 Tab

91

Gtr. 2

91

Gtr. 2 Tab

Bm Bm Bm Bm

Bm Bm Bm Bm

Bm Bm Bm Bm

Bm Bm Bm Bm

O Monge e o Executivo

95 Bm Bm Bm F#5 A5

Gtr. 1

95 Bm Bm Bm F#5 A5

Gtr. 1 Tab

95 Bm Bm Bm F#5 A5

Gtr. 2

95 Bm Bm Bm F#5 A5

Gtr. 2 Tab

99 Instrumental F#5 A5

Gtr. 1

99 F#5 A5

Gtr. 1 Tab

99 + violão de aço até compasso 102 F#5 A5

Gtr. 2

99 F#5 A5

Gtr. 2 Tab

104 "Lideranças..."

Gtr. 1

104 7-7-7-7 10-10-7-7-10 7-7-7-7 10-10-7-7 7-7-7-7 10-10-7-7-10 7-7-7-7 10-7 9-7 9

Gtr. 1 Tab

104 7-7-7-7 5-5 6-6 5 7-7-7-7 5-5 6-6-4 7-7-7-7 5-5 6-6 5 7-7-7-7 5-5 6-4 7-4

Gtr. 2

104 7-7-7-7 5-5 6-6 5 7-7-7-7 5-5 6-6-4 7-7-7-7 5-5 6-6 5 7-7-7-7 5-5 6-4 7-4

Gtr. 2 Tab

Ó Monge e o Executivo

108

Gtr. 1

Gtr. 1 Tab

108

7-7-7-7 10-10-7-7-10 7-7-7-7 10-10-7-7 9 7-7-7-7 10-10-7-7-10 10-7 10-7 9-7 9

Gtr. 2

Gtr. 2 Tab

108

7-7-7-7 5-5 6-6 5 7-7-7-7 5-5 6-6 4 7-7-7-7 5-5 6-6 5 5-7-5 6-4 7-4

112

Instrumental

12

"Tô ligada neles..."

Gtr. 1

Gtr. 1 Tab

112

4-4-4-4-4-4-4-4-7-7-7-7-7-7-7-7 11-11-11-11-11-11-11-11-11-9-9-9-9-9-9

126

Gtr. 1

Gtr. 1 Tab

126

9-7-7-7-7-7-7-7-4-4-4-4-4-4 4-2-2-2-2-2-2-2 4-4-4-4-4-4 4-4-4-4-4-4-4-4-7-7-7-7-7-7-7-7

129

Gtr. 1

Gtr. 1 Tab

129

11-11-11-11-11-11-11-11-9-9-9-9-9-9 9-7-7-7-7-7-7-7-7-4-4-4-4-4-4

O Monge e o Executivo

131

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

Cm Cm Cm Cm

4-2-2-2-2-2-2-2 4-4-4-5

8 8 11-10-9-8

136

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

Cm Cm Cm Bm Bm

10-8 10-9

11-10-9-8 11-10-9-8 7

142

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

Bm Bm Bm Bm Bm

9-7 9-8

10-9-8-7 10-9-8-7 10-9-8-7

O Monge e o Executivo

148 Bm Bm Bm Bm Bm Bm

Gtr. 1

148 Bm Bm Bm Bm Bm Bm

Gtr. 1 Tab

148

Gtr. 2

148 10 9 8 7 10 9 8 7 10 9 8 7

Gtr. 2 Tab

154 Bbm Bbm Bbm Bbm Bbm

Gtr. 1

154 Bbm Bbm Bbm Bbm Bbm

Gtr. 1 Tab

154 9 7 9 8

Gtr. 2

154 6 9 8 7 6 9 8 7 6

Gtr. 2 Tab

160 Bbm Bbm

Gtr. 1

160 Bbm Bbm

Gtr. 1 Tab

160 9 8 7 6 8 6 8 4 3 3 3 3 3 3 1 1 1 1 1 1

Gtr. 2

160 9 8 7 6 6 4 8 4 4 4 4 4 4 4 4 4 4 4

Gtr. 2 Tab

O Monge e o Executivo

The image displays a musical score for guitar, organized into four staves: Gtr. 1, Gtr. 1 Tab, Gtr. 2, and Gtr. 2 Tab. The score covers measures 166 through 170.

- Gtr. 1:** Features musical notation in treble clef with a key signature of three flats. Measure 166 starts with a whole note chord (F4, A3, C4, E3) and continues with eighth and quarter notes in measures 167, 168, and 169, ending with a sixteenth-note run in measure 170.
- Gtr. 1 Tab:** Provides fret numbers for the first guitar. Measure 166 has no frets. Measures 167-169 show frets 6, 6, 6 and 4, 4, 4. Measure 170 shows frets 6, 4, 1, 2.
- Gtr. 2:** Features musical notation in treble clef. Measure 166 starts with a whole note chord (F4, A3, C4, E3) and continues with eighth and quarter notes in measures 167, 168, and 169, ending with a sixteenth-note run in measure 170.
- Gtr. 2 Tab:** Provides fret numbers for the second guitar. Measure 166 has no frets. Measures 167-169 show frets 3, 3, 3 and 3, 3, 2. Measure 170 shows frets 6, 4, 8, 9.

"Já não vai dormir..."

171

Gtr. 1

Bm Bm Bm Bm Bm Bm

Gtr. 1 Tab

171

Gtr. 2

171

Gtr. 2 Tab

4 6 7 6 4 2 4 4 4 4 4 4 4 6 7 6 4 7 4 6

5

177

Gtr. 1

Bm F#5 A5 D5 Bm Bm Bm

177

Gtr. 1 Tab

Bm F#5 A5 D5 Bm Bm Bm

177

Gtr. 2

F#5 A5 D5 Bm Bm Bm

177

Gtr. 2 Tab

F#5 A5 D5 Bm Bm Bm

7 6 4 4

O Monge e o Executivo

183

Gtr. 1

Bm Bm Bm Bm F#5 A5

Gtr. 1 Tab

183

Gtr. 2

Bm Bm Bm Bm F#5 A5

Gtr. 2 Tab

183

Bm Bm Bm Bm F#5 A5

188

Gtr. 1

Instrumental

Gtr. 1 Tab

188

Gtr. 2

+ violão de aço até compasso 191

Gtr. 2 Tab

188

0 0 0 2 4 7 4 2 0 0 2 4 2 0 0 2 4 7 4 2 0 0 2 4 2 0 0 2 4 2 0 0 2 4 2

192

Gtr. 1

Gtr. 1 Tab

192

15 12 10 12 15 12 10 10 7 10 12 15 12 10

200

Gtr. 1

"Pra honrar quem..."

Gtr. 1 Tab

200

15 12 10 12 15 12 10 10 7 10 12 15 12 10

O Monge e o Executivo

208

Gtr. 1

Gtr. 1 Tab

4	2	4	7	11	11 9	9	7	9	7	4	4 2
4	2	4	7	11	11 9	9	7	9	7	4	4 2

216

Gtr. 1

Gtr. 1 Tab

4	2	4	7	11	11 9	9	7	9	7	4	
4	2	4	7	11	11 9	9	7	9	7	4	

224

Gtr. 1

Gtr. 1 Tab

12	12	12	12	12	12	12	12	12	12	12	12	11	11	11	11	11	11	11	11	11	11
12	12	12	12	12	12	12	12	12	12	12	12	9	9	9	9	9	9	9	9	9	9
10	10	10	10	10	10	10	10	10	10	10	10	9	9	9	9	9	9	9	9	9	9

228

Gtr. 1

Gtr. 1 Tab

7	7	7	7	7	7	7	7	7	7	7	7	6	6	6	6	6	6	6	6	6	6
5	5	5	5	5	5	5	5	5	5	5	5	4	4	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	5	5	5	5	4	4	4	4	4	4	4	4	4	4

232

Gtr. 1

Gtr. 1 Tab

12	12	12	12	12	12	12	12	12	12	12	12	11	11	11	11	11	11	11	11	11	11
12	12	12	12	12	12	12	12	12	12	12	12	9	9	9	9	9	9	9	9	9	9
10	10	10	10	10	10	10	10	10	10	10	10	9	9	9	9	9	9	9	9	9	9

236

Gtr. 1

Gtr. 1 Tab

7	7	7	7	7	7	7	7	7	7	7	7	6	6	6	6	6	6	6	6	6	6
5	5	5	5	5	5	5	5	5	5	5	5	4	4	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	5	5	5	5	4	4	4	4	4	4	4	4	4	4

O Monge e o Executivo

240 Instrumental

Gtr. 1

240

Gtr. 1 Tab

Gtr. 2

240

Gtr. 2 Tab

Measure 240: Gtr. 1 (12 12 12 12 12 12), Gtr. 2 (12 12 12 12 10), Gtr. 2 Tab (12 12 12 12 11)

Measure 241: Gtr. 1 (12 12 12 12 12 12), Gtr. 2 (12 12 12 12 10), Gtr. 2 Tab (11 7 7)

Measure 242: Gtr. 1 (11 11 11 11 11 11), Gtr. 2 (11 11 11 11 10), Gtr. 2 Tab (10)

Measure 243: Gtr. 1 (11 11 11 11 11 11), Gtr. 2 (11 11 11 11 10), Gtr. 2 Tab (11)

Gtr. 1

244

Gtr. 1 Tab

Gtr. 2

244

Gtr. 2 Tab

Measure 244: Gtr. 1 (7 7 7 7 7 7), Gtr. 2 (7 7 7 7 5), Gtr. 2 Tab (7 7 7 7 5)

Measure 245: Gtr. 1 (7 7 7 7 7 7), Gtr. 2 (7 7 7 7 5), Gtr. 2 Tab (5 3 3)

Measure 246: Gtr. 1 (6 6 6 6 6 6), Gtr. 2 (6 6 6 6 5), Gtr. 2 Tab (2)

Measure 247: Gtr. 1 (4 4 4 4 4 4), Gtr. 2 (4 4 4 4 4), Gtr. 2 Tab (2)

Banjo, Ukulele e Violão

Instrumental

Instrumental

218

O Monge e o Executivo

39 Bj. / Uk. Vio.

49 Vio.

53 Vio.

"Caminhando sobre..." 61 Vio.

64 Vio.

"Meditando atrás de bem-estar..." 67 Vio.

70 Vio.

73 Vio.

O Monge e o Executivo

Instrumental

76

Vio.

80

Vio.

91

Vio.

99

Instrumental

Bj. / Uk.

Vio.

103

Bj. / Uk.

139

Bj. / Uk.

144

Bj. / Uk.

149

Bj. / Uk.

154

Bj. / Uk.

O Monge e o Executivo

159

Bj. / Uk.

163

Bj. / Uk.

188

Instrumental

Bj. / Uk.

Vio.

192

Bj. / Uk.

198

Bj. / Uk.

203

Bj. / Uk.

"Pra honrar quem..."

31

239

Instrumental

Bj. / Uk.

Vio.

244

Bj. / Uk.

Vio.

O Monge e o Executivo

Baixo

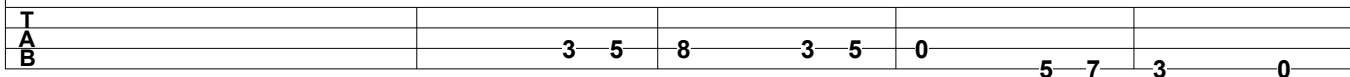
Instrumental

8

Bx.



Bx. Tab
Drop D

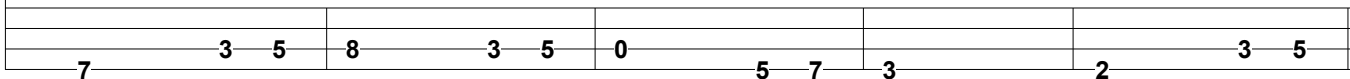


13

Bx.



Bx. Tab

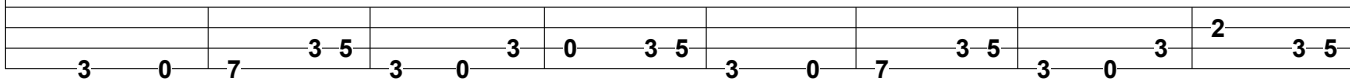


18 "O mercado é como a guerra..."

Bx.



Bx. Tab

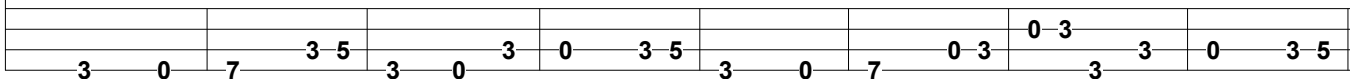


26

Bx.



Bx. Tab

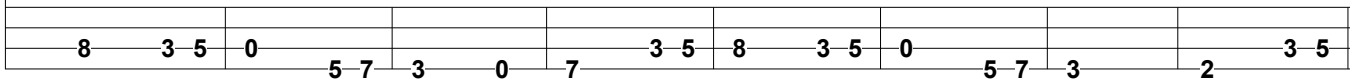


34 Instrumental

Bx.



Bx. Tab

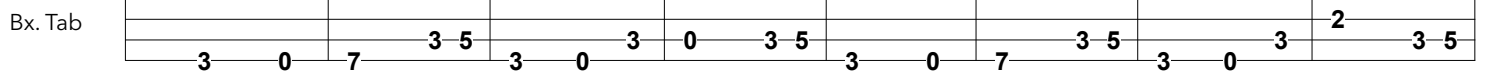


O Monge e o Executivo

42 "Jornadas de 14..."



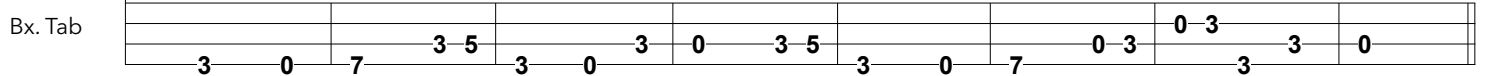
42



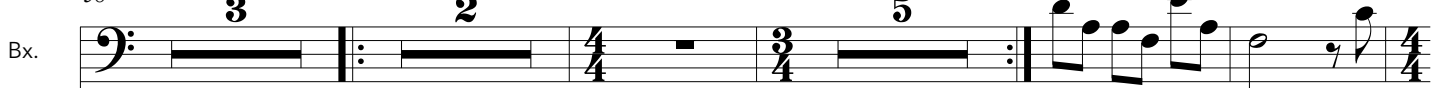
50



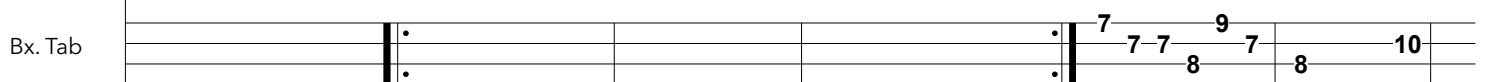
50



58



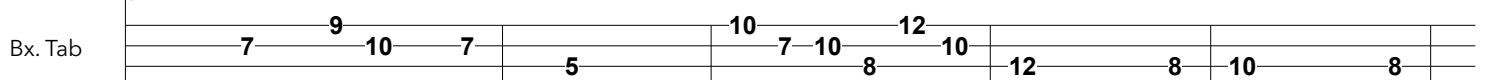
58



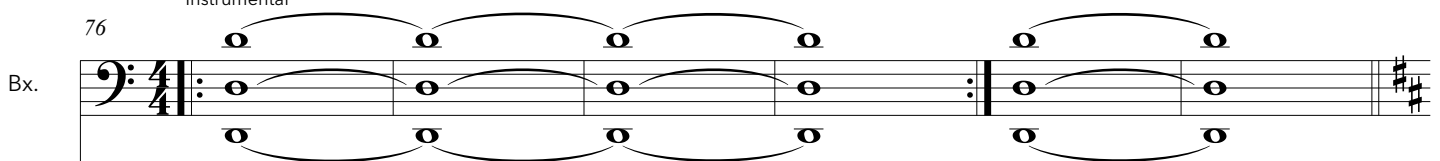
71



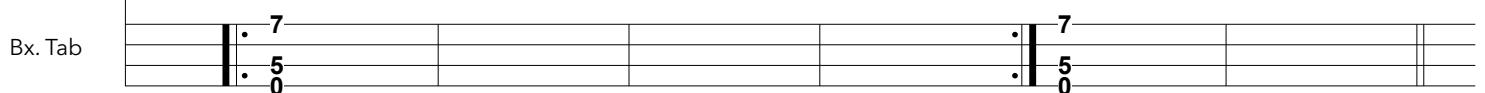
71



76



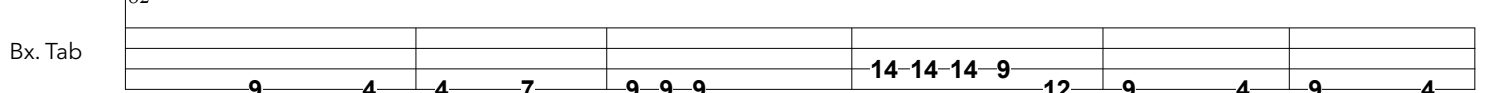
76



82 "O executivo quer..."



82



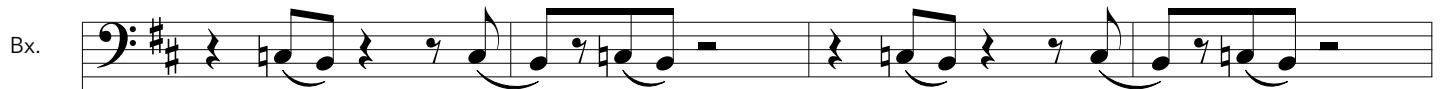
O Monge e o Executivo

88

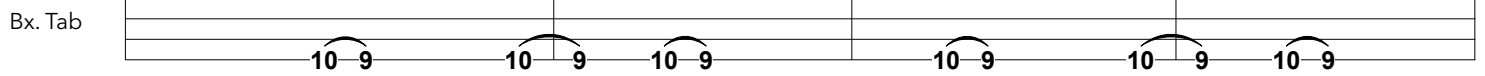
Bx.

O Monge e o Executivo

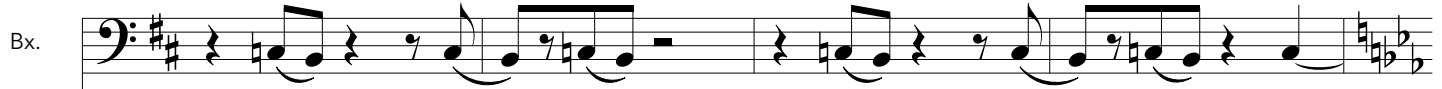
124 "Tô ligada neles..."



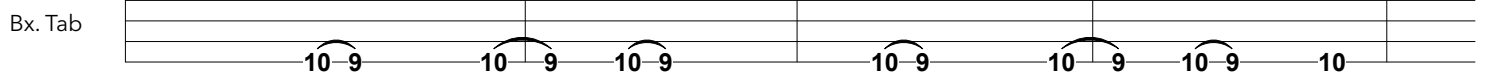
124



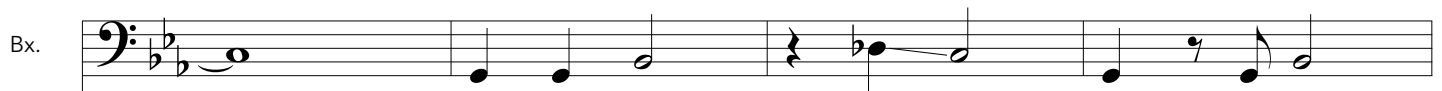
128



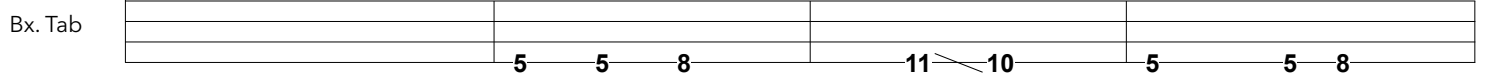
128



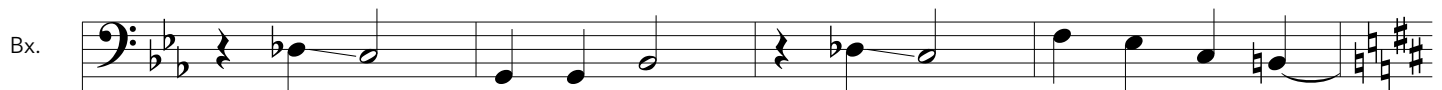
132



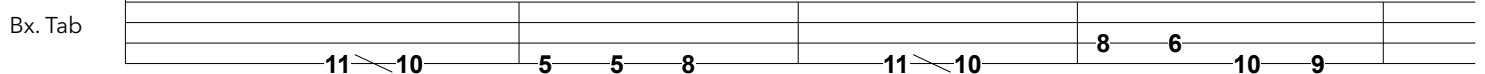
132



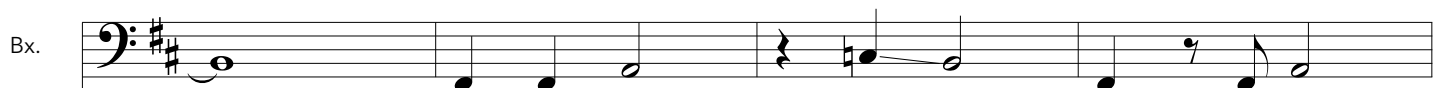
136



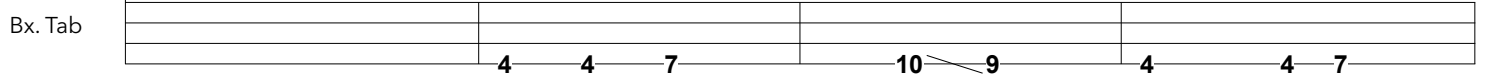
136



140



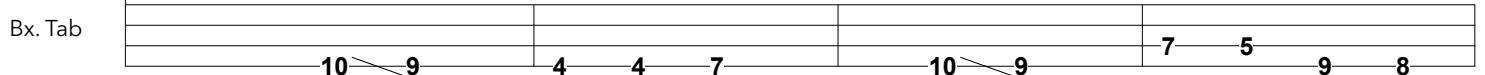
140



144



144

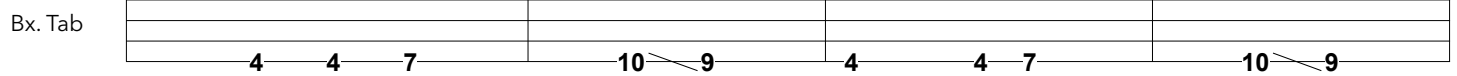


O Monge e o Executivo

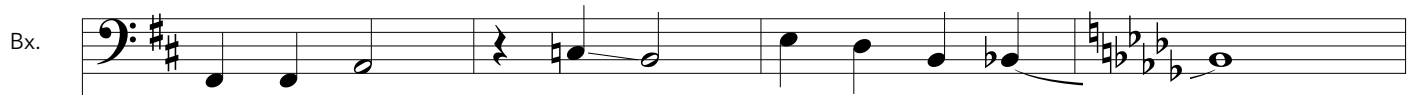
148



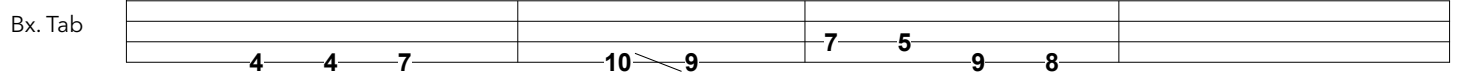
148



152



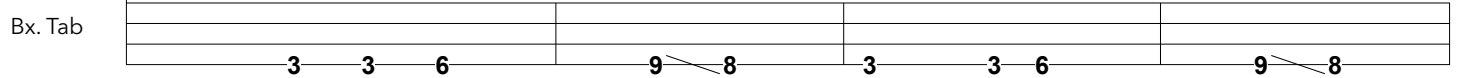
152



156



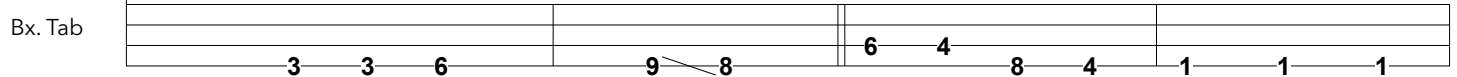
156



160



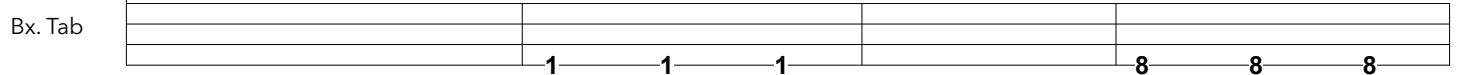
160



164



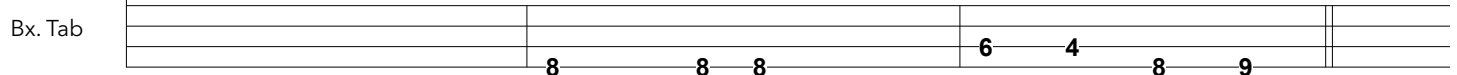
164



168



168



O Monge e o Executivo

171 "Já não vai dormir..."

Bx.

171

Bx. Tab

4	4	7	9	9	9	14	14	14	9	12
---	---	---	---	---	---	----	----	----	---	----

175

Bx.

175

Bx. Tab

9	4	9	4	9	12	4	7
---	---	---	---	---	----	---	---

179

Bx.

179

Bx. Tab

12	9	4	4	7	9	9	9	14	14	14	9	12
----	---	---	---	---	---	---	---	----	----	----	---	----

184

Bx.

184

Bx. Tab

9	4	9	4	9	12	4	7
---	---	---	---	---	----	---	---

188 Instrumental

Bx.

188

Bx. Tab

5	5	5	5	5	5	9	9	2	2	5	5	5	5	5	5	9	9	2	2
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

192

Bx.

192

Bx. Tab

5	4	9	7	7	5	7	5	4
---	---	---	---	---	---	---	---	---

O Monge e o Executivo

198

Bx.

198

Bx. Tab

204

Bx.

"Pra honrar quem..."

204

Bx. Tab

210

Bx.

210

Bx. Tab

216

Bx.

216

Bx. Tab

222

Bx.

222

Bx. Tab

228

Bx.

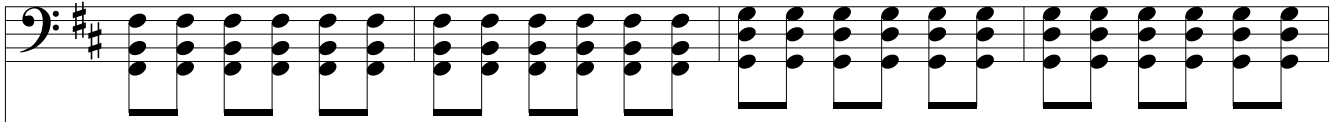
228

Bx. Tab

O Monge e o Executivo

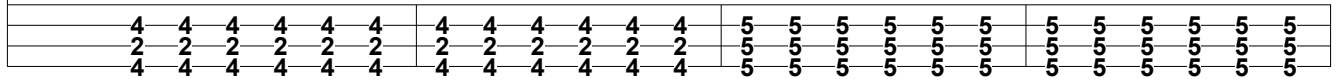
234

Bx.



234

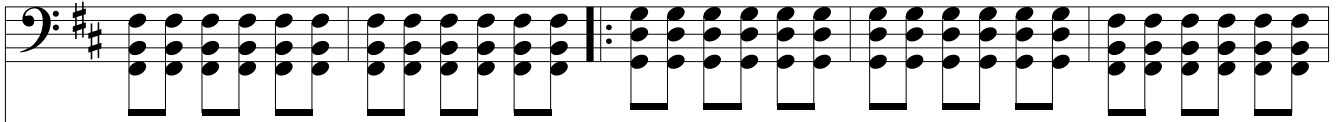
Bx. Tab



238

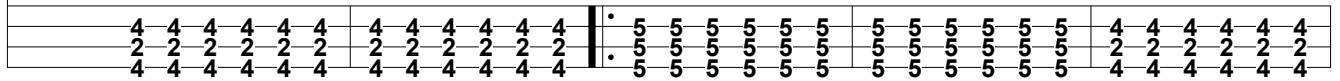
Bx.

Instrumental



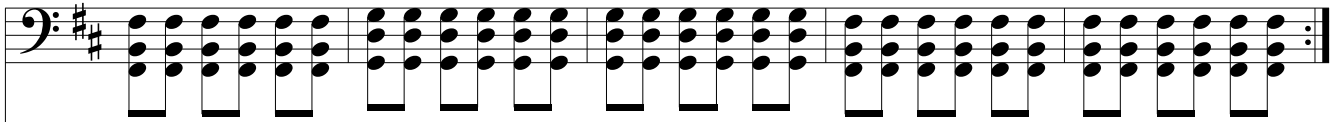
238

Bx. Tab



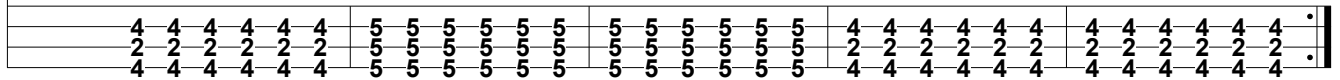
243

Bx.



243

Bx. Tab



O Monge e o Executivo

Cordas

163

tasto

dolce

Vln. I

Vln. II

Vla.

Vc.

"Já não vai dormir..."

Vln. I

Vln. II

Vla.

Vc.

O Monge e o Executivo

Bateria

1 Legenda:

Bateria

1 2 3 4 5

6 7 8 9

10 11 12 13

14 15 16 17

18 *O mercado é...* 19 20 21

22 23 24 25

26 27 28 29

30 31 32 33

34 35 36 37

38 39 40 41

42 *jornadas de...* 43 44 45

46 47 48 49

50 51 52 53

54 55 56

57 58 59 60

61 62 63 64 65 66 67 68

69 70 71 72 73 74 75 76

77 78 79

80 81 82 83

84 85 86 87 88 89 90 91 92 93

O executivo...

94 95 96 97 98 99 100 101 102

Um honorável...

103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138

The musical score is written for a piano and a vocal line. The piano part is in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The vocal line includes lyrics in Portuguese: "O executivo..." and "Um honorável...". The score includes dynamic markings like "p" and "f", and articulation marks like "x" and "z". There are also some unusual markings like "H" and "II" at the beginning of some staves.

139 140

141 142

143 144

145 146

147 148 149 150

151 152 153 154

155 156 157 158

159 160 161 162

163 164 165 166

167 168 169 170

171 172 173 174

175 176 177 178

Já não vai...

179 180 181 182

183 184 185 186 187

O executivo...

188 189 190 191

192 193 194 195

196 197 198 199

200 201 202 203

204 205 206 207 208 209 210

211 212 213 214 215 216 217

218 219 220 221 222 223 224

225 226 227 228 229 230 231

232 233 234 235 236 237 238

239 240 241 242 243 244

245 246 247 248 249

250 251 252 253 254

255 256 257 258 259 260

261 262 263 264 265

266 267 268 269 270

271 272 273 274

275 276 277 278

improviso continua...

O Monge e o Executivo

Letra e Cifra

Tom: Bm

[Intro]

(F Am F Am) 2x

F **Am** **F** **Am**
O mercado é como a guerra, só os mais sábios vão além
F **Am** **F** **Em (b5)**
O ocidente enfim desperta e flerta com a filosofia zen
F **Am** **F** **Am**
Foi um gerente iluminado pela semente da inovação
F **Am** **F** **Asus2**
Calculou que o espírito elevado dinamiza a produção

F **Am** **F** **Am**
Jornadas de 14 horas ao som de mantras do tibet
F **Am** **F** **Em (b5)**
Assim a raiva se controla, então o império segue em pé
F **Am** **F** **Am**
Após o expediente, convoca-se a meditação
F **Am** **F** **Asus2**
No pleno equilíbrio da mente a gente sente gratidão

Dm **F** **Am** **Dm**
Caminhando sobre as brasas dos cadáveres no chão
F **Am** **G/B** **Dm**
Sinta a mente esvaziada, toda dor é uma ilusão
Dm **F** **Am** **Dm**
Levitando junto aos fluxos das ações em ascensão
F **Am** **G/B** **Dm**
O desapego purifica a aura da especulação
Dm **F** **Am** **Dm**
Meditando atrás de bem-estar, enquanto financia a dor
F **Am** **G/B** **Dm6**
Hoje eu canto pra acabar com toda paz interior

Bm
O executivo quer ser zen, o monge ensina como faz
Mente concentrada, renda concentrada
F#5 A5 D5
Da grana emana a pu__ra paz
Bm
Um honorável self-made man, busca elevação mental
Maravilhoso é o seu know-how, mantra que o lucro atrai
F#5 A5 D
Mas todo império um di__a cai

[Instrumental]

(D)

(F#5 A5)

Bm

Lideranças empresariais, seguem a lição dos samurais
Autoajuda vem dos manuais, chuva de clichês orientais
Misturando artes marciais com os ideais neoliberais
Para aniquilar os seus rivais no mercado de capitais

Bm

Nada é por acaso, não existem coincidências
Algo em outro plano une as nossas consciências
A cada passo, a cada gesto, em todo paradeiro
Age uma força maior
Dinheiro!

Bm

Tô ligada neles, tô atenta e já notei que na verdade eles tão simulando
Te chamam colaborador pra omitir que na real eles tão te explorando
Pessoas elevadas aumentaram o lucro e aumentaram a concentração

Cm

Dieta natural, evita comer carne só que bebe o sangue dos irmão

Cm

Executivo zen do bem que desapega de tudo que é material
Compra roupa cara e fala da empregada se a camisa ela lava mal
Comida processada, câncer enlatado, comprei carne sabor papelão

Bm

O magnata da indústria vende lixo comestível pra população

Bm

Esse é o segredo do cash
Kakashi, fala baixo porque eles estão meditando
Luxo made in bangladesh
Bem oriental, um fake ao estilo branco
Yoga na moda da elite
O opressor busca equilíbrio e bem tranquilo
Explora, controla, oprime, violenta o povo do haiti

Bbm

Ritual ocidental de apropriação da cultura
Larga a bomba em nagasaki, depois faz acupuntura
Essa culpa não tem cura nem nunca haverá perdão
Chegaram os ratos pra roer com o feng shui da mansão

Ebm

Porque nos túneis debaixo do chão chora a lembrança
Sobre a chuva de napalm na pele de uma criança

Bbm

Pra essa culpa não tem cura, nem nunca haverá perdão
Segura que agora é hora da tua purificação

Bm

Já não vai dormir em paz, o honorável self-made man
A insônia lhe corrói, a babilônia rói

F#5 A5 D5

É que a cerimônia tá pra começar!

Bm

O executivo quer ser zen, o monge ensina como faz
Pega querosene, não corre nem treme

F#5 A5 D

Taca fogo nessa fal_sa paz

[Instrumental]

(D)

(G Bm G Bm) 2x

G

Bm

Para honrar quem lenha pra tua fornalha foi

G

Bm

Lenha pra tua fogueira eu serei

(G Bm)

Chama Negra

Quando pensamos no conceito do disco, na ideia do fogo, nos lembramos dessa canção da Rachel Barros. Tínhamos tido contato com a música em outra situação e achamos que ela trazia uma outra perspectiva sobre o tema, um outro olhar que agregava algo fundamental nesse conjunto de canções sobre fogo e luta. Daí convidamos ela e também a Aline (que na época da gravação ainda não estava na banda) para fazer um novo arranjo para a música. A Aline trouxe a linguagem do festejo peruano e o resultado foi uma ponte entre a música afrobrasileira e a afroperuana. É a música do disco que possui uma instrumentação mais particular, sendo praticamente toda acústica (com exceção da guitarra) e baseada no arranjo de sopros. O clarone desempenha a função do contrabaixo, no diálogo com as flautas, o clarinete e a flauta baixo. Toda a parte percussiva ficou por conta de dois instrumentos típicos do festejo peruano, o cajon e a queixada.



Chama Negra

Instrumental

Fl.

Fl. Bx. 1

Fl. Bx. 2

Cla. B♭

Gtr.

Vio.

"Chama! Mulher negra..."

9

The musical score is written for a string quartet (Violin I, Violin II, Viola, Violoncello), guitar, and woodwinds (Flute, Flute Basso 1, Flute Basso 2, Clarinet B♭). The key signature is one sharp (F#) and the time signature is 4/4. The instrumental section consists of 8 measures. In the final measure, the woodwinds play a sustained chord: Flute (F#4), Flute Basso 1 (F#3), Flute Basso 2 (F#2), and Clarinet B♭ (F#2). The guitar part plays a melodic line with eighth and sixteenth notes, including a triplet in the final measure. The Violoncello part has a rest in the final measure. The vocal section begins at measure 9 with the lyrics "Chama! Mulher negra...". It features a melodic line with triplets and a long slur spanning across measures 9, 10, and 11.

Chama Negra

15

Fl. Bx. 1

Fl. Bx. 2

Cl. B \flat

Cla. B \flat

Gtr.

Vio.

The musical score for 'Chama Negra' is presented in two systems. The first system includes parts for Fl. Bx. 1, Fl. Bx. 2, Cl. B \flat , and Cla. B \flat . The second system includes parts for Gtr. and Vio. The key signature is one sharp (F#), and the time signature is 4/4. Measure 15 is marked with a '15' above the staff. Fl. Bx. 1 and Gtr. play a melodic line starting on a whole note F#4, followed by eighth notes. Fl. Bx. 2 and Vio. play a triplet of eighth notes (F#4, G#4, A4) followed by a half note (B4). Cl. B \flat and Cla. B \flat play a whole note F#4. The score continues for seven measures, with various musical notations including slurs, triplets, and accidentals.

Chama Negra

23

Fl.

Fl. Bx. 1

Cl. B \flat

Cla. B \flat

Gtr.

Vio.

The musical score is for a piece titled "Chama Negra". It features six staves: Flute (Fl.), Flute Basso (Fl. Bx. 1), Clarinet Bb (Cl. B \flat), Clarinet Bb (Cla. B \flat), Guitar (Gtr.), and Viola (Vio.). The key signature is one sharp (F#). The score begins at measure 23. The Flute part has a melodic line with eighth and sixteenth notes. The Flute Basso part has a whole note chord (F#4, C#5). The Clarinet Bb part has a whole note chord (F#4, C#5). The Clarinet Bb part has a triplet of eighth notes (F#4, C#5, G#4) followed by a half note (F#4). The Guitar part has a whole note chord (F#4, C#5). The Viola part has a triplet of eighth notes (F#4, C#5, G#4) followed by a half note (F#4). The score continues for five measures.

Chama Negra

28

Fl.

Fl. Bx. 1

Cla. B \flat

Vio.

33

Fl.

Fl. Bx. 1

Cla. B \flat

Vio.

The musical score is divided into two systems. The first system, starting at measure 28, features a Flute (Fl.) and Flute Bx. 1 (Fl. Bx. 1) playing a melodic line with triplets and slurs. The Clarinet Bb (Cla. B \flat) plays a rhythmic accompaniment with eighth notes and slurs. The Violin (Vio.) plays a continuous melodic line with slurs. The second system, starting at measure 33, features the Flute (Fl.) and Flute Bx. 1 (Fl. Bx. 1) playing a melodic line with triplets and slurs. The Clarinet Bb (Cla. B \flat) plays a rhythmic accompaniment with eighth notes and slurs. The Violin (Vio.) plays a continuous melodic line with slurs.

Chama Negra

37

Fl.

Fl. Bx. 1

Cla. B♭

Vio.

41

Fl.

Fl. Bx. 1

Fl. Bx. 2

Cla. B♭

Detailed description of the musical score: The score is for a piece titled 'Chama Negra'. It is written for a woodwind and string ensemble. The first system covers measures 37 to 40. The Flute (Fl.) part begins at measure 37 with a triplet of eighth notes, followed by more triplets and sixteenth-note runs. The Flute Basso 1 (Fl. Bx. 1) part enters at measure 39 with a triplet of eighth notes. The Clarinet B♭ (Cla. B♭) part plays a continuous line of eighth notes with slurs. The Violin (Vio.) part plays a melodic line with slurs and ties. The second system covers measures 41 to 44. The Flute (Fl.) part continues with complex rhythmic patterns, including many triplets. The Flute Basso 1 (Fl. Bx. 1) and Flute Basso 2 (Fl. Bx. 2) parts play similar patterns. The Clarinet B♭ (Cla. B♭) part continues its eighth-note line. The key signature remains one sharp (F#) throughout. The time signature is 3/4.

Chama Negra

44

Fl.

Fl. Bx. 1

Fl. Bx. 2

Cla. B \flat

This musical score is for a piece titled "Chama Negra". It is written for four staves: Flute (Fl.), Flute Basso 1 (Fl. Bx. 1), Flute Basso 2 (Fl. Bx. 2), and Clarinet Bb (Cla. B \flat). The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into three measures. The first measure (measures 44-46) shows the Flute and Flute Basso parts playing a melodic line with triplets and eighth notes, while the Clarinet Bb part plays a bass line with eighth notes. The second measure (measures 47-49) continues the melodic development, with the Flute and Flute Basso parts playing a similar pattern, and the Clarinet Bb part playing a more complex bass line. The third measure (measures 50-52) concludes the section, with the Flute and Flute Basso parts playing a final melodic phrase, and the Clarinet Bb part playing a final bass line. The score is written in a standard musical notation style, with notes, rests, and articulation marks clearly visible.

Instrumental

Instrumental

Chama Negra

52

Fl.

Fl. Bx. 1

Fl. Bx. 2

Cl. B \flat

Cla. B \flat

Gtr.

Vio.

The musical score for 'Chama Negra' is written for a six-piece ensemble. The instrumentation includes Flute (Fl.), Flute Basso 1 (Fl. Bx. 1), Flute Basso 2 (Fl. Bx. 2), Clarinet Bb (Cl. B \flat), Clarinet Bb (Cla. B \flat), Guitar (Gtr.), and Violoncello (Vio.). The score is in 5/4 time and the key signature is one sharp (F#). The Flute part begins at measure 52 and features a melodic line with eighth notes and quarter notes, including a triplet of eighth notes. The Flute Basso parts provide harmonic support with half notes and quarter notes. The Clarinet Bb parts play a rhythmic pattern of eighth notes. The Guitar part begins at measure 52 and features a melodic line with eighth notes and quarter notes. The Violoncello part begins at measure 52 and features a melodic line with half notes and quarter notes. The score includes various musical notations such as eighth notes, quarter notes, half notes, and triplets. The Flute part has a measure number 52 at the beginning. The Guitar part has a measure number 52 at the beginning. The Violoncello part has a measure number 52 at the beginning.

Chama Negra

57 "Canta! Invade o peito..."

Fl.

Fl. Bx. 1

Fl. Bx. 2

Cla. B \flat

Gtr.

Vio.

The musical score for 'Chama Negra' begins at measure 57. The key signature is one sharp (F#). The woodwind section consists of a Flute (Fl.), Flute Basso 1 (Fl. Bx. 1), Flute Basso 2 (Fl. Bx. 2), and a Clarinet Bb (Cla. B \flat). The string section includes a Guitar (Gtr.) and a Violin (Vio.). The lyrics 'Canta! Invade o peito...' are written above the first measure. The woodwinds play a melody of eighth and quarter notes, while the strings provide harmonic support with chords and moving lines.

Chama Negra

62

Fl.

Fl. Bx. 1

Fl. Bx. 2

Cla. B \flat

Gtr.

Vio.

The musical score for 'Chama Negra' is presented for six instruments: Flute (Fl.), Flute Bx. 1, Flute Bx. 2, Clarinet Bb (Cla. B \flat), Guitar (Gtr.), and Viola (Vio.). The score begins at measure 62. The Flute part features a melodic line with some chromaticism and a final flourish. The Flute Bx. 1 and Flute Bx. 2 parts provide harmonic support with sustained notes. The Clarinet Bb part has a more active, rhythmic role. The Guitar part consists of sustained chords. The Viola part has a melodic line with some chromaticism and a final flourish. The score is written in treble clef with a key signature of one sharp (F#).

Chama Negra

This musical score is for measures 67-71 of 'The Swan' from Swan Lake, featuring the Flute (Fl.), Clarinet Bb (Cla. Bb), Violin (Vio.), and Viola (Vio.). The score is written in 3/4 time with a key signature of one sharp (F#).

Measure 67: The Flute plays a rapid sixteenth-note scale. The Clarinet Bb plays a steady eighth-note accompaniment. The Violin and Viola play a half-note accompaniment with a melodic line.

Measure 68: The Flute continues its scale. The Clarinet Bb continues its eighth-note accompaniment. The Violin and Viola continue their half-note accompaniment.

Measure 69: The Flute plays a triplet of eighth notes. The Clarinet Bb plays a triplet of eighth notes. The Violin and Viola continue their half-note accompaniment.

Measure 70: The Flute plays a triplet of eighth notes. The Clarinet Bb plays a triplet of eighth notes. The Violin and Viola continue their half-note accompaniment.

Measure 71: The Flute plays a triplet of eighth notes. The Clarinet Bb plays a triplet of eighth notes. The Violin and Viola continue their half-note accompaniment.

The score includes a section labeled 'Instrumental' starting at measure 71, indicating a transition to a purely instrumental section.

Chama Negra

76

Fl.

Fl. Bx. 1

Fl. Bx. 2

Vio.

The musical score for 'Chama Negra' consists of four staves. The first three staves are for Flute (Fl.), Flute Basso 1 (Fl. Bx. 1), and Flute Basso 2 (Fl. Bx. 2), all in treble clef with a key signature of one sharp (F#). The fourth staff is for Violin (Vio.), also in treble clef with the same key signature. The score begins at measure 76. The Flute and Flute Basso parts play a complex melodic line with many triplets and slurs. The Violin part plays a rhythmic accompaniment with eighth and sixteenth notes, often starting with a grace note. The bottom of the Violin staff has a double bar line and a '6' in each of the four measures, likely indicating a sixteenth note.

Chama Negra

80

Fl.

Fl. Bx. 1

Fl. Bx. 2

Gtr.

Vio.

The musical score is for a piece titled "Chama Negra". It features four staves: Flute (Fl.), Flute Basso 1 (Fl. Bx. 1), Flute Basso 2 (Fl. Bx. 2), and Violin (Vio.). The Flute and Flute Basso parts are written in treble clef with a key signature of one sharp (F#). The Violin part is also in treble clef with the same key signature. The Guitar (Gtr.) part is in bass clef with a key signature of one sharp (F#). The score is divided into four measures. The Flute and Flute Basso parts play a complex melodic line with many triplets and slurs. The Violin part plays a rhythmic pattern of eighth and sixteenth notes. The Guitar part plays a series of dotted half notes. The tempo is marked as 80.

Chama Negra

84

Fl.

Fl. Bx. 1

Fl. Bx. 2

Gtr.

Vio.

The musical score for 'Chama Negra' is presented in a system of five staves. The first three staves are for Flute (Fl.), Flute Bx. 1, and Flute Bx. 2, all in treble clef with a key signature of one sharp (F#). The fourth staff is for Guitar (Gtr.) in treble clef, and the fifth staff is for Violin (Vio.) in treble clef. The score begins at measure 84. The Flute parts feature a complex rhythmic pattern of eighth and sixteenth notes, often grouped in threes (trios). The Guitar part plays a steady eighth-note accompaniment. The Violin part plays a similar eighth-note accompaniment. The system concludes with a double bar line and a repeat sign.

Chama Negra

87

Fl.

Fl. Bx. 1

Fl. Bx. 2

Gtr.

Vio.

This musical score page contains measures 87 through 90 of the piece 'Chama Negra'. The score is written for five instruments: Flute (Fl.), Flute Basso (Fl. Bx. 1), Flute Basso (Fl. Bx. 2), Guitar (Gtr.), and Violoncello (Vio.). The key signature is one sharp (F#), and the time signature is 3/4. Measures 87 and 88 feature complex melodic lines for the flutes and bass flutes, including triplets and sixteenth-note patterns. The guitar plays a sustained chord in measure 87 and a single note in measure 88. The violoncello plays a rhythmic pattern of eighth and sixteenth notes. Measures 89 and 90 show the flutes and bass flutes playing sustained notes, while the guitar and violoncello continue their respective parts. The score ends with a double bar line at the end of measure 90.

Chama Negra

Violão e Guitarra

Instrumental

Gtr.

Gtr. Tab

TAB

Gtr.

Gtr. Tab

Vio.

Vio. Tab

"Chama! Mulher negra..."

Vio.

Vio. Tab

Chama Negra

15

Gtr.

Gtr. Tab

Vio.

Vio. Tab

19

Gtr.

Gtr. Tab

Vio.

Vio. Tab

Chama Negra

23

Gtr.

Gtr. Tab

Vio.

Vio. Tab

4

6

0 5 4 7 0 7

0 6 7 6

7 5 7

0

26

Vio.

Vio. Tab

1 4 1 4 4

7 5 7

1 4 1 4 4

11 8 9 10

0 4 4 4

0 7

0 4 4 4

10 9

30

Vio.

Vio. Tab

5 0 2 5 0 2

11 8 10 10

8 0 7 7

7 5 7

3 2 2

10 10

8 7

0 7

34

Vio.

Vio. Tab

1 4 1 4 4

7 5 7

1 4 1 4 4

11 8 9 10

0 4 4 4

0 7

0 4 4 4

10 9

Chama Negra

38

Vio.

38

Vio. Tab

5 0 5 0 2 5 2 11 8 10 10 8 0 7 7 8

6

47

Gtr.

47

Gtr. Tab

5 4 5 5 5 8 8 8 8 7 5 5

Vio.

47

Vio. Tab

0 5 4 7 0 7 5 7 5 5 8 11 9 7 10 9 0

Instrumental

51

Gtr.

51

Gtr. Tab

4 5 5 5 8 8 8 8 7 5 4 5 4 5 5 5 4 4 4 4 7 5 7

Vio.

51

Vio. Tab

8 11 9 7 10 9 8 7 9 7 10 8 0

Chama Negra

"Canta! Invade o peito..."

55

Gtr.

Gtr. Tab

Vio.

Vio. Tab

60

Gtr.

Gtr. Tab

Vio.

Vio. Tab

64

Vio.

Vio. Tab

The musical score is divided into three systems. The first system (measures 55-59) features a guitar part with a melodic line and a double bass part with a rhythmic accompaniment. The second system (measures 60-63) continues the guitar and double bass parts, with the violin part entering in measure 60. The third system (measures 64-67) features the violin and double bass parts. The guitar part is in the key of D major (one sharp) and the violin and double bass parts are in the key of A major (two sharps). The lyrics "Canta! Invade o peito..." are written above the guitar part in the first system.

Chama Negra

Vio. 68

Vio. Tab 68

1 4 1 4 11 8 5 0 0 11 8
4 4 4 4 9 9 2 5 2 10 10
0 0 10 2 3 10

Vio. 72

Vio. Tab 72

8 0 4 7 0 7 4 7 4 7 0 7 5
7 7 5 4 5 4 5 5
8 0 0

Vio. 75

Vio. Tab 75

4 7 0 7 4 7 4 7 5 2 5 4 7 0 7 4 7
5 4 5 5 5 5 5
0 0 0

Vio. 78

Vio. Tab 78

4 7 0 7 5 4 7 0 7 4 7
5 5 5 5 4 5 4 7
0 0

Instrumental

Chama Negra

80

Gtr.

Gtr. Tab

Vio.

Vio. Tab

83

Gtr.

Gtr. Tab

Vio.

Vio. Tab

The musical score for 'Chama Negra' is presented in two systems. Each system contains three measures of music for four instruments: Guitar (Gtr.), Guitar Tab (Gtr. Tab), Violin (Vio.), and Violin Tab (Vio. Tab). The first system begins at measure 80, and the second system begins at measure 83. The guitar part is written in treble clef with a key signature of one sharp (F#). The guitar tab part shows fret numbers. The violin part is written in treble clef with a key signature of one sharp (F#). The violin tab part shows fret numbers. The score includes various musical notations such as notes, rests, and accidentals.

Chama Negra

86

Gtr.

Gtr. Tab

Vio.

Vio. Tab

89

Vio.

Vio. Tab

The musical score for 'Chama Negra' is presented in two systems. The first system covers measures 86 to 88, and the second system covers measures 89 to 90. Each system includes staves for guitar (Gtr.) and violin (Vio.), along with their respective tablatures (Gtr. Tab and Vio. Tab). The guitar part in measure 86 features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of a half note G4, a dotted quarter note A4, and a half note B4. The violin part in measure 86 also has a treble clef and a key signature of one sharp, with a melody of a quarter rest, an eighth note G4, a quarter note A4, an eighth note B4, and a quarter note C5. The tablatures provide fret numbers for each instrument. The second system (measures 89-90) continues the melodic lines for both instruments, with the violin part ending on a double bar line in measure 90.

Chama Negra

♩ = 103

Clarone e Clarinete

Instrumental 6

Cla. B \flat

"Chama! Mulher negra..."

Cla. B \flat

Cl. B \flat

21

Cla. B \flat

24

Cla. B \flat

28

Cla. B \flat

31

Cla. B \flat

34

Cla. B \flat

37

Cla. B \flat

40

Cla. B \flat

Chama Negra

42 Cla. B \flat

44 Cla. B \flat

46 Cla. B \flat

49 Instrumental Cla. B \flat Cl. B \flat

51 Cla. B \flat Cl. B \flat

54 Cla. B \flat Cl. B \flat

57 "Canta! Invade o peito..." Cla. B \flat

60 Cla. B \flat

Chama Negra

63

Cla. B \flat

66

Cla. B \flat

69

Cla. B \flat

71

Cla. B \flat

Instrumental

18

Chama Negra

♩ = 103

Flautas

Instrumental

Fl.

Fl. Bx. 1

Fl. Bx. 2

"Chama! Mulher negra..."

Fl.

Fl. Bx. 1

Fl. Bx. 2

Fl. Bx. 1

Fl.

Fl.

Fl. Bx. 1

Chama Negra

32

Fl.

Fl. Bx. 1

35

Fl.

38

Fl.

Fl. Bx. 1

41

Fl.

Fl. Bx. 1

Fl. Bx. 2

43

Fl.

Fl. Bx. 1

Fl. Bx. 2

The musical score for 'Chama Negra' is presented in five systems. Each system contains staves for Flute (Fl.), Flute Bx. 1, and Flute Bx. 2. The key signature is one sharp (F#) and the time signature is 3/4. The score includes measures 32 through 43. Measure 32 shows a triplet of eighth notes in the Fl. part. Measure 35 features a complex rhythmic pattern with triplets in the Fl. part. Measure 38 has a triplet of eighth notes in the Fl. part. Measure 41 is a full system with triplets in all three parts. Measure 43 continues the triplet patterns in all three parts.

Chama Negra

45

Fl.

Fl. Bx. 1

Fl. Bx. 2

47

Fl.

Fl. Bx. 1

Fl. Bx. 2

50

Fl.

Fl. Bx. 1

Fl. Bx. 2

53

Fl.

Fl. Bx. 1

Fl. Bx. 2

Instrumental

Chama Negra

56 "Canta! Invade o peito..."

Fl.

Fl. Bx. 1

Fl. Bx. 2

Fl.

Fl. Bx. 1

Fl. Bx. 2

Fl.

Fl. Bx. 1

Fl. Bx. 2

Fl.

Fl.

Chama Negra

71

Fl.

Fl. Bx. 1

Instrumental

77

Fl.

Fl. Bx. 1

Fl. Bx. 2

79

Fl.

Fl. Bx. 1

Fl. Bx. 2

81

Fl.

Fl. Bx. 1

Fl. Bx. 2

Chama Negra

83

Fl.

Fl. Bx. 1

Fl. Bx. 2

85

Fl.

Fl. Bx. 1

Fl. Bx. 2

87

Fl.

Fl. Bx. 1

Fl. Bx. 2

Chama Negra

Letra e Cifra

Tom: Em

Em9 **Am6/E** **Em9**
Chama! Mulher negra é força e clama
 Am6/E **Am6** **B4 (7/9-)** **Em** **B7 (b9)**
Pelos nossos, pelos seus e ama do mais profundo ser

Em9 **Am6/E** **Em9**
Chama! Mulher negra é brasa acesa, inflama
 Am6/E **Am6** **B4 (7/9-)** **Em** **E7 (b9)**
Vem alumiar o breu e trama a densa manta dos sonhos meus

Am11 **Am6 (9)** **Am11**
Canta! Invade o peito o corpo todo exclama
 Am6 (9) **G7M**
De todo grito ainda se faz bonança
 C7M **D7** **Cm6 (7M)**
Pra aliviar os olhos meus

Am11 **Am6 (9)** **Am11**
Canta! Invade o peito o corpo todo exclama
 Am6 (9) **G7M**
Pois dia a dia a força se agiganta
 C7M **D7** **Cm6 (7M)**
E faz girar o mundo meu

Em9 **Am6/E** **Em9**
Chama! Mulher negra é força e clama
 Am6/E **Am6** **B4 (7/9-)** **Em** **B7 (b9)**
Pelos nossos, pelos seus e ama do mais profundo ser

[Instrumental]

(**Em** **Em/D** **C#m7 (b5)** **C7M** **Em/B** **B7/A** **Em** **E7 (b9)**)

Am7 **F6 (9)** **D9/F#**
Canta! Invade o peito o corpo todo exclama
 D4 (7/9) **D/C** **G9/B**
De todo grito ainda se faz bonança
 Bb7M (9) **Am7** **Ab7M (9)** **D7 (13)/Ab** **Cm7M**
Pra aliviar os olhos meus

Am11 **Am6 (9)** **Am11**
Canta! Invade o peito o corpo todo exclama
 Am6 (9) **G7M**
Pois dia a dia a força se agiganta
 C7M **D7** **Cm6 (7M)**
E faz girar o mundo meu

Em9
Canta
Canta
A densa manta dos sonhos meus
A densa manta dos sonhos meus

Trovoada

É uma canção inspirada na poesia de Elaine Freitas e na tradição do jongo. Contamos com as participações de Nina Rosa e Thiago Kobe, que, além da participação fundamental como músicos e intérpretes, também nos ajudaram nas discussões sobre a letra. Também contamos com a Ingra da Rosa que, além de fechar a canção com sua poesia, nas conversas sobre as músicas, acabou nos levando até o Rafa Éis, autor da capa e das artes do disco.

Um dos eixos da música foi ganhando forma a partir do impacto causado pela audição e memória do ponto "Cangoma me Chamou", eternizado por Clementina de Jesus, em seu disco de estreia, de 1966.

A essa influência central fomos incorporando algumas outras, com destaque para ideias de arranjo da banda Snarky Puppy. A principal delas foi a inspiração sobre a ideia de uma clave rítmica como eixo estruturante e organizador, tal qual ocorre na música Lingus. Pegamos essa ideia e construímos uma clave a partir dos padrões rítmicos do jongo. É a partir dessa clave que se estrutura e se desenvolve toda a sessão da música compreendida entre os compassos 129 a 168. No começo, a clave é marcada apenas no baixo e no bumbo. Posteriormente, vai se desdobran-



do em uma dinâmica de pergunta e resposta, entre o bumbo e a caixa, acompanhada pelas cordas e metais. Um outro traço de influência do Snarky Puppy foi a utilização de linhas em uníssono entre sopros e guitarra, funcionando como dobras nos versos.

Trovoada

Instrumental

Trompete, Flugel, Sax Barítono e
Tenor, Clarinete e Flauta

Sprs.

"A árvore quando..." *ral.*

Gtr. 1

Gtr. 2

Vio.

Bx.

7

Bx.

11 *accl.*

Trovada

Trompete, Sax Barítono e Tenor

16

Sprs.

Gtr. 1

Gtr. 2

Vio.

Bx.

"Eu vi a luz..."

24

Gtr. 1

Vio.

Bx.

Trovada

32

Sprs.

Gtr. 1

Gtr. 2

Bx.

Gm7 Gm7 Gm6 Gm7 Gm7 Gm6 Gm7 Gm7 Gm6 8^{va}

36

Sprs.

Gtr. 1

Gtr. 2

Bx.

Gm7 Gm7 Gm6 Gm7 Gm7 Gm6 Gm7 Gm7 Gm6 8^{va}

Trovoada

46 "Pra cada tronco..." *ral.*

Gtr. 1

Gtr. 2

Vio.

Bx.

53

Bx.

53

54

55

56

57

58

accel.

Trovada

58

Sprs.

Gtr. 1

Gtr. 2

Vio.

Bx.

The musical score for 'Trovada' is written for five instruments: Sprs. (Soprano Saxophone), Gtr. 1 (Guitar 1), Gtr. 2 (Guitar 2), Vio. (Violin), and Bx. (Bass). The score is in 4/4 time and features a key signature of one flat. It begins at measure 58 and consists of 8 measures. The Sprs. part plays a melodic line with eighth and quarter notes. The Gtr. 1 and Gtr. 2 parts play a rhythmic pattern of eighth notes and chords, with some measures containing a 'x' mark. The Vio. part plays a similar rhythmic pattern to the guitars. The Bx. part plays a bass line with eighth and quarter notes, including a measure with an accent mark.

Trovada

65

Instrumental

Gtr. 1

Gtr. 2

Vio.

Bx.

71

"Quem diz..."

Gtr. 1

Gtr. 2

Vio.

Bx.

Trovada

77

Gtr. 1

Gtr. 2

Vio.

Bx.

82

Sprs.

Gtr. 1

Gtr. 2

Bx.

Gm7 Gm7 Gm6 Gm7 Gm7 Gm6 Gm7 Gm7 Gm6 8^{va}

Trovada

86

Sprs.

Gtr. 1

Gtr. 2

Bx.

Gm7 Gm7 Gm6 Gm7 Gm7 Gm6 Gm7 Gm7 Gm6 Gm7

3 3 3 3

91

Sprs.

Gtr. 1

Gtr. 2

Vio.

Bx.

Flauta e Clarinete

12

Trovada

98

Sprs.

Gtr. 1

Gtr. 2

Vio.

Bx.

103

Gtr. 2

Vio.

"Eu tava dormindo..."

Trovada

108

Gtr. 2

Vio.

112

Sprs.

Trompeta, Flugel e Tenor, Clarinete e Flauta Instrumental

Gtr. 2

Vio.

118

Sprs.

Gtr. 2

Vio.

Trovada

123

Sprs.

Gtr. 2

Vio.

128 "Eu tava dormindo..."

Sprs.

Gtr. 1

Gtr. 2

Vio.

Bx.

Trovada

132

Sprs.

Gtr. 1

Gtr. 2

Vio.

Bx.

The musical score for 'Trovada' is written for five instruments: Sprs. (Soprano Saxophone), Gtr. 1 (Guitar 1), Gtr. 2 (Guitar 2), Vio. (Violin), and Bx. (Bass). The score is in 4/4 time and B-flat major. It consists of four measures. Sprs. plays a melodic line with a long note in the first measure and a sustained note in the third. Gtr. 1 plays a sustained chord in the first measure and a sustained chord in the third. Gtr. 2, Vio., and Bx. play a rhythmic pattern of eighth and sixteenth notes.

Trovada

136

Sprs.

Gtr. 1

Gtr. 2

Vio.

Bx.

The musical score for 'Trovada' begins at measure 136. It is written for five instruments: Sprs. (Soprano Saxophone), Gtr. 1 (Guitar 1), Gtr. 2 (Guitar 2), Vio. (Violin), and Bx. (Bass). The key signature consists of two flats (B-flat and E-flat). The Sprs. part features long, sustained notes with a glissando effect. Gtr. 1 and Vio. play sustained chords with glissandos. Gtr. 2 and Bx. play a rhythmic pattern of eighth and sixteenth notes. The score is divided into four measures.

Trovada

140

Sprs.

Gtr. 1

Gtr. 2

Vio.

Bx.

The musical score for 'Trovada' begins at measure 140. The instrumentation includes Sprs. (Soprano Saxophone), Gtr. 1 (Guitar 1), Gtr. 2 (Guitar 2), Vio. (Violin), and Bx. (Bass). The key signature is two flats (B-flat and E-flat). The Sprs. part features a sustained chord of F major (F4, A4, C5) with a fermata. The Gtr. 1 part features a sustained chord of F major (F2, A2, C3) with a fermata. The Gtr. 2 part features a rhythmic pattern of eighth and sixteenth notes. The Vio. part features a melodic line with eighth and sixteenth notes. The Bx. part features a bass line with eighth and sixteenth notes.

Trovada

144

Sprs.

Gtr. 1

Gtr. 2

Vio.

Bx.

The musical score for 'Trovada' begins at measure 144. The key signature consists of two flats (B-flat and E-flat). The score is arranged for five instruments: Sprs. (Springs), Gtr. 1 (Guitar 1), Gtr. 2 (Guitar 2), Vio. (Violin), and Bx. (Bass). The Sprs. part starts with a series of chords, followed by a long sustain line. Gtr. 1 also has a long sustain line. Gtr. 2 plays a rhythmic pattern of eighth and sixteenth notes. Vio. and Bx. play melodic lines with eighth and sixteenth notes.

Trovada

148

subito p

Sprs.

Gtr. 2

Vio.

Bx.

152

Instrumental

Sprs.

Sprs.

Gtr. 1

Gtr. 2

Bx.

Trovada

156

Sprs.

Sprs.

Gtr. 1

Gtr. 2

Bx.

The musical score for 'Trovada' begins at measure 156. It is written for five instruments: two Soprano Saxophones (Sprs.), two Guitars (Gtr. 1 and Gtr. 2), and a Bass (Bx.). The key signature is B-flat major, indicated by two flats. The Sprs. parts feature melodic lines with accents. The Gtr. 1 and Gtr. 2 parts play a rhythmic pattern of eighth and sixteenth notes. The Bx. part provides a bass line with eighth and sixteenth notes. The score is divided into four measures.

Trovada

160

Sprs.

Sprs.

Gtr. 1

Gtr. 2

Bx.

The musical score for 'Trovada' is written for four instruments: Sprs. (Springs), Gtr. 1 (Guitar 1), Gtr. 2 (Guitar 2), and Bx. (Bass). The score begins at measure 160. The key signature is one flat (Bb). The Sprs. part features a melodic line with accents and slurs. The Gtr. 1 and Gtr. 2 parts play a rhythmic pattern of eighth and sixteenth notes. The Bx. part provides a bass line with some chromaticism.

Trovada

164

Sprs.

Sprs.

Gtr. 1

Gtr. 2

Bx.

Trovada

Clave do Agogô "Quer nada..."

168

Sprs.

Sprs.

Gtr. 1

Gtr. 2

Vio.

Bx.

8^{va}

The musical score for 'Trovada' is written for five instruments: Sprs. (Soprano Saxophone), Gtr. 1 (Guitar 1), Gtr. 2 (Guitar 2), Vio. (Violin), and Bx. (Bass). The score is in a key of two flats (B-flat major or D-flat minor) and common time. It begins at measure 168. The Sprs. part features a melodic line with accents. The Gtr. 1 and 2 parts play a rhythmic pattern. The Vio. part has a melodic line. The Bx. part has a rhythmic pattern. The score is divided into measures with a 2/4 time signature and a 4/4 time signature. The Sprs. part has a melodic line with accents. The Gtr. 1 and 2 parts have a rhythmic pattern. The Vio. part has a melodic line. The Bx. part has a rhythmic pattern. The score is divided into measures with a 2/4 time signature and a 4/4 time signature.

Trovada

177 *8va*

Gtr. 1

Gtr. 2

Vio.

Detailed description: This system contains measures 177 through 181. A dashed line with '8va' indicates an octave shift for the first guitar. Gtr. 1 has a melodic line with eighth and sixteenth notes, including some triplets. Gtr. 2 is silent in measures 177-179 and plays chords in measures 180-181. Vio. plays a continuous eighth-note pattern throughout.

182

Gtr. 1

Gtr. 2

Vio.

Bx.

Detailed description: This system contains measures 182 through 186. Gtr. 1 continues the melodic line. Gtr. 2 plays chords throughout. Vio. continues the eighth-note pattern. Bx. enters in measure 184 with a bass line of eighth notes.

Trovada

186

Gtr. 1

Gtr. 2

Vio.

Bx.

This system contains measures 186 through 189. The music is in 3/4 time with a key signature of two flats. Gtr. 1 features a melodic line with eighth and sixteenth notes, including some triplets. Gtr. 2 provides a rhythmic accompaniment using eighth notes. The Violin (Vio.) part has a melodic line with eighth notes. The Bass (Bx.) part plays a steady eighth-note bass line.

190

Gtr. 1

Gtr. 2

Vio.

Bx.

This system contains measures 190 through 194. The musical patterns continue from the previous system. In measure 191, the Gtr. 1 and Vio. parts have a brief rest. The Gtr. 2 and Bx. parts continue their respective parts. The system concludes with a double bar line in measure 194.

Trovada

196

Gtr. 1

Gtr. 2

Vio.

Bx.

E♭5

E♭5

E♭5

E♭5

202

Gtr. 1

Gtr. 2

Vio.

Bx.

E♭5

E♭5

E♭5

E♭5

Trovada

208

Gtr. 1

Gtr. 2

Vio.

Bx.

E♭5

E♭5

E♭5

E♭5

214

Gtr. 1

Gtr. 2

Vio.

Bx.

E♭5

E♭5

E♭5

E♭5

Trovada

220

Gtr. 1

Gtr. 2

Vio.

Bx.

E♭5

E♭5

E♭5

3

3

3

3

Detailed description: The musical score is written for four instruments: Gtr. 1, Gtr. 2, Vio., and Bx. (Bass). The key signature has two flats (Bb and Eb), and the time signature is 4/4. The score begins at measure 220. The first three staves (Gtr. 1, Gtr. 2, Vio.) play a melodic line consisting of eighth and sixteenth notes, often beamed together. The Bx. staff plays a bass line with dotted eighth notes. The piece concludes with a final measure featuring a triplet of eighth notes in all staves, marked with an E♭5 chord symbol.

Trovoada

Guitarras

Gtr. 1

6

12/8

4/4

6

Gtr. 1 Tab Drop D

TAB

3

5

5

Gtr. 2

6

12/8

4/4

6

Gtr. 2 Tab Drop D

TAB

3

5

5

Gtr. 1

16

Gtr. 1 Tab

13

10

12

11

11

13

12

8

10

11

13

10

12

13

10

12

11

11

8

11

10

8

10

Gtr. 2

16

Gtr. 2 Tab

6

3

5

3

3

6

5

1

3

3

5

6

3

5

3

7

6

6

5

7

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

"Eu vi a luz..."

Gtr. 1

Gtr. 1 Tab

Gtr. 1

Gtr. 1 Tab

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

The image displays a musical score for guitar, organized into four staves: Gtr. 1, Gtr. 1 Tab, Gtr. 2, and Gtr. 2 Tab. The key signature is one flat (B-flat), and the time signature is 8/16. A measure marker '35' is present at the beginning of each staff. The Gtr. 1 staff features a melodic line with a 'va' marking and a '35' measure marker. The Gtr. 1 Tab staff shows the corresponding fretboard positions, including a '13-13-13-12-12-12-10-10-10' sequence and a '11-10' sequence. The Gtr. 2 staff includes a melodic line with a '35' measure marker and a 'va' marking. The Gtr. 2 Tab staff shows the corresponding fretboard positions, including a '6-6-5-5-3-3-8' sequence and a '7-5-3-8' sequence. Chord markings 'Gm7' and 'Gm6' are present above the Gtr. 1 and Gtr. 1 Tab staves. The score is divided into three measures by vertical bar lines.

The musical score is for guitar trios and includes the following parts:

- Gtr. 1:** Features a melodic line with triplets and an octave marking (8^{va}).
- Gtr. 1 Tab:** Provides fretboard diagrams and fingerings for the first guitar part.
- Gtr. 2:** Features a melodic line with triplets and an octave marking (8^{va}).
- Gtr. 2 Tab:** Provides fretboard diagrams and fingerings for the second guitar part.

The score includes various musical notations such as chords (Gm7, Gm6), triplets, and octave markings (8^{va}).

[illegible]

49 *ral.*

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

6

6

58

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

13 × 10 12 13 12 8 10 13 × 10 12 12 11 10 8 10

6 3 5 6 5 1 3 6 3 5 7 6 6 5 3

62

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

13 × 10 12 13 12 8 10 13 × 10 12

6 3 5 6 5 1 3 6 3 5

Instrumental

Gtr. 2

66

Gtr. 2 Tab

Gtr. 1

70

Gtr. 1 Tab

03 45 3 0 3 5 3 3 53 0 3 0 2 3 6 5 6 8 5

Gtr. 2

70

Gtr. 2 Tab

"Quem diz..."

Gtr. 1

74

Gtr. 1 Tab

3 5 6 3 3 8 8 6 5

Gtr. 2

74

Gtr. 2 Tab

77

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

80

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

83

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

Trovoada

86

Gtr. 1

Gm7 Gm7 Gm6 Gm7 Gm7 Gm6 Gm7 Gm7 Gm6

86

Gtr. 1 Tab

Gm7 Gm7 Gm6 Gm7 Gm7 Gm6 Gm7 Gm7 Gm6

86

Gtr. 2

86

Gtr. 2 Tab

89 Gtr. 1 Gm7

89 Gtr. 1 Tab Gm7

89 Gtr. 2

89 Gtr. 2 Tab

92

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

92

92

10 8 6 10 9 8 8 7 7 6

3 5 5 7

12 8

5 50 5 50 5 4 2 1

99

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

104

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

"Eu tava dormindo..."

107

Gtr. 2

Gtr. 2 Tab

110

Gtr. 2

Gtr. 2 Tab

Instrumental

Gtr. 2

113

Gtr. 2 Tab

113

5 3 3 5 0 3 3 3 5 3 3 5 0 3 3 3 5 2 2 5 0 2 3 2 3 2

Gtr. 2

116

Gtr. 2 Tab

116

5 2 2 5 0 2 3 2 3 2 5 3 3 5 0 3 3 3 3 5 3 3 5 0 3 3 3 3

Gtr. 2

119

Gtr. 2 Tab

119

5 3 3 5 0 5 3 5 3 5 5 3 3 5 0 5 3 5 3 5 5 6 6 5 0 6 3 6 3 6

Gtr. 2

122

Gtr. 2 Tab

122

5 6 6 5 0 6 3 6 3 6 5 3 3 5 0 3 3 3 3 5 3 3 5 0 3 3 3 3

Gtr. 2

125

Gtr. 2 Tab

125

5 7 7 5 0 7 4 7 4 7 5 7 7 5 0 7 4 7 4 7

127

Gtr. 1

127

Gtr. 1 Tab

Gtr. 2

127

Gtr. 2 Tab

The image displays a musical score for guitar, organized into three measures. The notation is as follows:

- Gtr. 1:** The first staff uses a treble clef and a key signature of one flat (Bb). It features sustained chords in each measure, indicated by long horizontal lines. The first measure contains a complex chord with notes on the 1st, 2nd, 3rd, 4th, and 5th strings. The second measure contains a similar chord. The third measure contains a chord with notes on the 1st, 2nd, and 3rd strings. A "131" fret marker is placed above the first measure.
- Gtr. 1 Tab:** The second staff provides the fretboard positions for Gtr. 1. It shows fingerings (1, 2, 3, 4) for the first measure, a "2" for the second measure, and a "3" for the third measure.
- Gtr. 2:** The third staff uses a treble clef and a key signature of one flat (Bb). It features a melodic line in each measure, starting with a pick attack (v) and followed by a series of eighth notes. The first measure contains a complex chord with notes on the 1st, 2nd, 3rd, 4th, and 5th strings. The second measure contains a similar chord. The third measure contains a chord with notes on the 1st, 2nd, and 3rd strings. A "131" fret marker is placed above the first measure.
- Gtr. 2 Tab:** The fourth staff provides the fretboard positions for Gtr. 2. It shows fingerings (1, 2, 3, 4) for the first measure, a "2" for the second measure, and a "3" for the third measure.

The image displays a musical score for guitar, organized into four horizontal staves. The first staff, labeled 'Gtr. 1', features a treble clef and a key signature of one flat (B-flat). It begins with a 134 measure structure. The second staff, 'Gtr. 1 Tab', shows the fret numbers for the first guitar. The third staff, 'Gtr. 2', also has a treble clef and a key signature of one flat, and it includes a 134 measure structure. The fourth staff, 'Gtr. 2 Tab', shows the fret numbers for the second guitar. The score includes various musical notations such as chords, melodic lines, and fret numbers.

137

Gtr. 1

137

Gtr. 1 Tab

137

Gtr. 2

137

Gtr. 2 Tab

The image shows a musical score for two guitar tracks, Gtr. 1 and Gtr. 2, across measures 142, 143, and 144. The key signature is B-flat major (two flats).

Gtr. 1: In measure 142, it plays a whole note chord consisting of B-flat (first space), D-flat (second space), and F (third space). In measures 143 and 144, it plays a whole rest.

Gtr. 2: In measure 142, it plays a sequence of eighth notes: B-flat (first space), D-flat (second space), E-flat (second space), F (third space), G (third space), A-flat (third space), B-flat (first space), and D-flat (second space). This sequence is repeated in measures 143 and 144. The eighth notes are beamed together in groups of four.

Gtr. 2 Tab: The tablature corresponds to the notes in Gtr. 2. Measure 142: 1 3 3 3 1 3 3 3. Measure 143: 1 2 2 2 1 2 2 2. Measure 144: 1 1 1 1 1 1 1 1.

145

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

Measures 145-147. Gtr. 1: Whole note chord. Gtr. 2: Melodic line with eighth notes and dotted half notes. Tablatures are provided for both guitars.

148

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

Measures 148-151. Gtr. 1 Tab: Empty. Gtr. 2: Melodic line with eighth notes and dotted half notes. Tablatures are provided for both guitars.

152

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

Instrumental

Measures 152-154. Gtr. 1 and Gtr. 2: Complex melodic line with eighth notes and dotted half notes. Tablatures are provided for both guitars. The section is labeled "Instrumental".

155

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

158

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

161

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

Detailed description of the musical score: The score is for a piece titled 'Trovoada'. It consists of three systems of music, each for a different measure range. Each system includes a standard musical staff and a corresponding guitar tablature staff. The key signature is two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be 4/4 based on the notation. The first system covers measures 155-157, the second covers measures 158-160, and the third covers measures 161-163. The tablature for Gtr. 1 and Gtr. 2 is provided for each measure. The notation includes eighth notes, quarter notes, and rests. The tablature uses numbers 5, 7, 8, and 5 to represent frets.

164

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

167

Gtr. 1

Gtr. 1 Tab

Gtr. 2

Gtr. 2 Tab

169

Gtr. 1

Clave do Agogô

2

"Quer nada..."

4

2/4

4/4

8^{va}

Gtr. 1

176

Gtr. 1 Tab

12 15-14 12 13 15 14 15 13 15 16-15 13 15-13 15

(8^{va})

Gtr. 1

178

Gtr. 1 Tab

12 15-14 12 13 15 14 15 13-13 13-15-15 15 14-14 14-15 12

(8^{va})

Gtr. 1

180

Gtr. 1 Tab

12 15-14 12 13 15 14 15 13 15 16-15 13 15-13 15

Gtr. 2

180

Gtr. 2 Tab

7 7 7 7 7 5 8 7 7 7 7 5 7 3 5

182

Gtr. 1

182

Gtr. 1 Tab

5 8-7 5 5 8 7 7 5-5 5 7-7 7 7 7 7-8 5 5 8-7 5 5 8 7 7

Gtr. 2

182

Gtr. 2 Tab

7 7 7 7 7 5 8 7 7 7 7 5 7 3 5 7 7 7 7 7 5 7 8

185

Gtr. 1

Gtr. 1 Tab

185

Gtr. 2

Gtr. 2 Tab

185

5 8 8-7 5 8 6 8

5 8-7 5 5 8-7 7 5 5 5 7-7 7 7-7 7-8 5

7-7 7 7-7 5 5 3

8-8 8 8-8 7 7 5

7-7 7-7 7-7 5 8

8-8 8-8 8 7 10

7-7 7 7-7 5 5 3

8-8 8 8-8 7 7 5

188

Gtr. 1

Gtr. 1 Tab

188

Gtr. 2

Gtr. 2 Tab

188

5 8-7 5 5 8-7 7 5 8 8-7 5 8 6 8

5 8-7 5 5 8-7 7 5 8-7 5 5 8-7 7

7-7 7-7 7-7 5 8

8-8 8-8 8 7 10

7-7 7 7-7 5 5 3

8-8 8 8-8 7 7 5

7-7 7-7 7-7 5 8

8-8 8-8 8 7 10

191

Gtr. 1

Gtr. 1 Tab

191

Gtr. 2

Gtr. 2 Tab

191

5-7 6 7 6 3 3

7 7 3 5

5 8 5 3 5

8 5 3 2 3 5

0 5 7-5 8 7-5 8 5

5 8 5 8 5

8 5 8 7 8 5

194

Gtr. 1

194

Gtr. 1 Tab

8 5 3 5 8 5 3 2 3 5 8 5 3 5

194

Gtr. 2

194

Gtr. 2 Tab

8 5 8 5 8 5 8 7 8 5 8 5 8 5

197

Gtr. 1

197

Gtr. 1 Tab

8 5 3 2 3 5 8 5 3 5 8 5 3 2 3

197

Gtr. 2

197

Gtr. 2 Tab

8 5 8 7 8 5 8 5 8 5 8 5 8 7 8

200

Gtr. 1

200

Gtr. 1 Tab

200

Gtr. 2

200

Gtr. 2 Tab

7 7 7 7 7 5 8 7 7 7 7 7 5 5 3 7 7 7 7 7 5 8

E \flat 5 E \flat 5 E \flat 5

203 Eb5

Gtr. 1

203 Eb5

Gtr. 1 Tab

203

Gtr. 2

203

Gtr. 2 Tab

206

Gtr. 1

206

Gtr. 1 Tab

206

Gtr. 2

206

Gtr. 2 Tab

209

Gtr. 1

209

Gtr. 1 Tab

209

Gtr. 2

209

Gtr. 2 Tab

212 Eb5 Eb5 Eb5

Gtr. 1

212 Eb5 Eb5 Eb5

Gtr. 1 Tab

212

Gtr. 2

212

Gtr. 2 Tab

7-7 7-7 7 5 8 8-8 8-8 8 7 10 7-7 7 7-7 5 5 3 8-8 7-7 8 5 8 10

215 Eb5

Gtr. 1

215 Eb5

Gtr. 1 Tab

215

Gtr. 2

215

Gtr. 2 Tab

7-7 7 7-7 5 5 3 8-8 8 8-8 7 7 5 5 8 5 3 5 8 5 3 2 3 5 5 8 5 8 5 8 5 8 7 8 5

218

Gtr. 1

218

Gtr. 1 Tab

218

Gtr. 2

218

Gtr. 2 Tab

8 5 3 5 8 5 3 2 3 5 8 5 3 5 5 8 5 8 5 8 7 8 5 8 5 8 5

221

Gtr. 1

221

Gtr. 1 Tab

8 5 3 2 3 5

8 5 3 5

221

Gtr. 2

221

Gtr. 2 Tab

8 5 8 7 8 5

8 5 8 5

223

Gtr. 1

Eb5

223

Gtr. 1 Tab

Eb5

8 5 3 2 3

223

Gtr. 2

Eb5

223

Gtr. 2 Tab

Eb5

8 5 8 7 8

3

3

3

3


Trovoadá

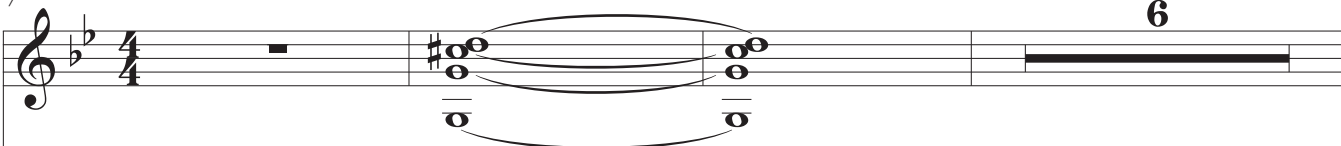
Violão

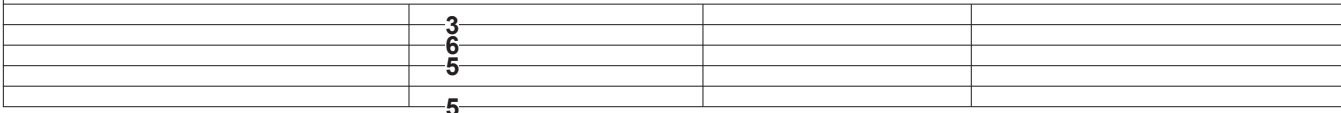
Instrumental


"A árvore quando..."

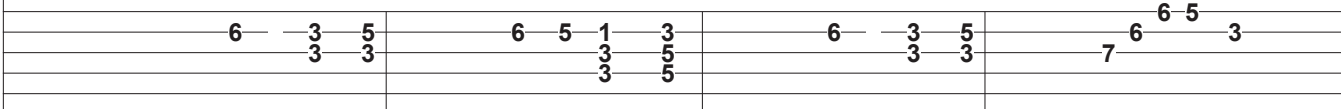
ral.


Vio. 

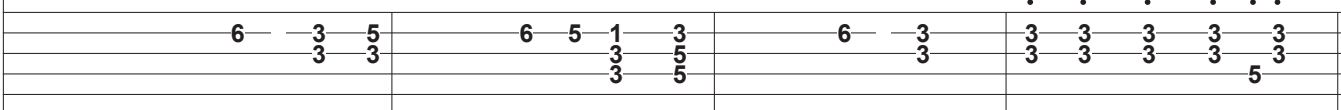
Vio. 

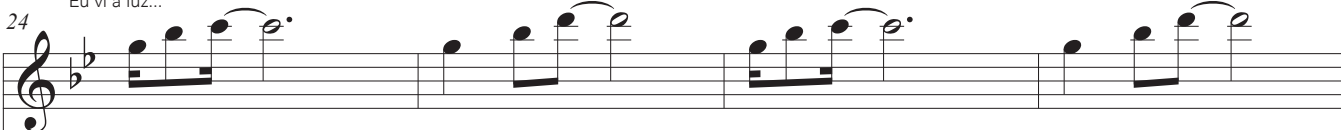
Vio. Tab 

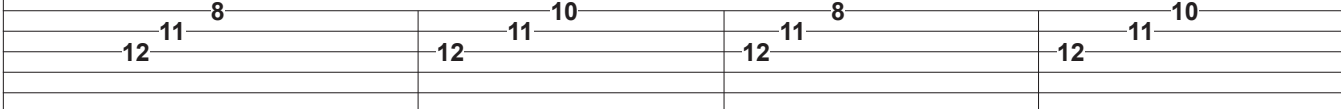
Vio. 


Vio. Tab 

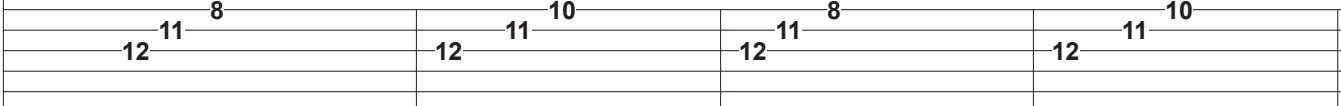
Vio. 

Vio. Tab 

Vio. 

Vio. Tab 

Vio. 

Vio. Tab 

32

Vio.

8 4 12 2

46 "Pra cada tronco..."

Vio.

ral.

6

46

Vio. Tab

58

Vio.

58

Vio. Tab

62

Vio.

62

Vio. Tab

66 Instrumental

Vio.

8

74 "Quem diz..."

Vio.

74

Vio. Tab

78

Vio.

78

Vio. Tab

82 **10** **4** **12**
8

Vio.

96 **12** **2** **6** **12**
8

Vio.

96

Vio. Tab

101 **12** **2** **6** **12**
8

Vio.

101

Vio. Tab

104 "Eu tava dormindo..." **12** **2** **6** **12**
8

Vio.

104

Vio. Tab

107 **12** **2** **6** **12**
8

Vio.

107

Vio. Tab

110 **12** **2** **6** **12**
8

Vio.

110

Vio. Tab

5

Instrumental

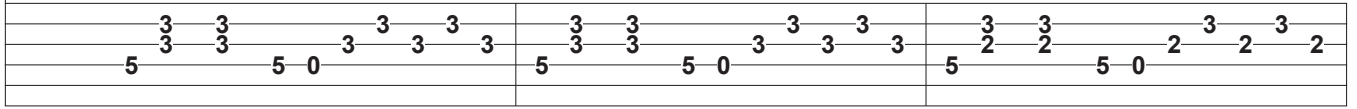
113

Vio.



113

Vio. Tab



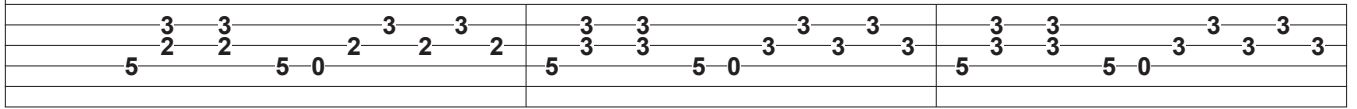
116

Vio.



116

Vio. Tab



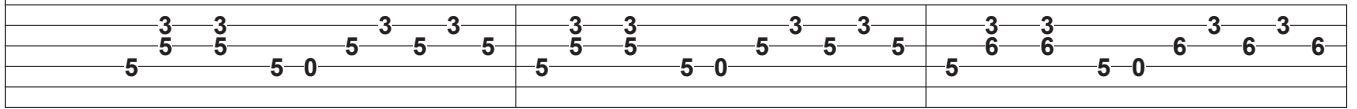
119

Vio.



119

Vio. Tab



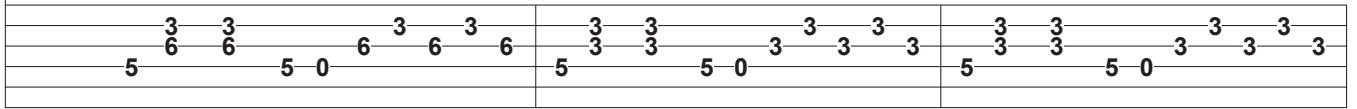
122

Vio.



122

Vio. Tab



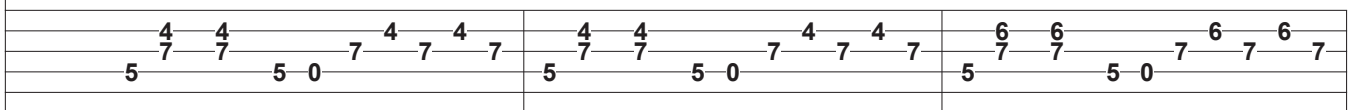
125

Vio.



125

Vio. Tab



"Eu tava dormindo..."

128

Vio.

128

Vio. Tab

131

Vio.

131

Vio. Tab

134

Vio.

134

Vio. Tab

137

Vio.

137

Vio. Tab

140

Vio.

140

Vio. Tab

143

Vio.

143

Vio. Tab

146

Vio.

146

Vio. Tab

149

Vio.

149

Vio. Tab

152

Vio.

Instrumental 16 Clave do Agogô 2 "Quer nada..." 4

152

Vio. Tab

176

Vio.

176

Vio. Tab

Trovoda

179

Vio.

179

Vio. Tab

8 8 8 10 10 10	11 11 11 10	8 10 8 11 10 8 10 11	8 10 8 11 10 8 11
	10		10

182

Vio.

182

Vio. Tab

8 10 8 11 10 8 10 11	8 8 8 10 10 10	11 11 11 10	8 10 8 11 10 8 10 11
10			10

185

Vio.

185

Vio. Tab

8 10 8 11 10 8 11	8 10 8 11 10 8 10 11	8 8 8 10 10 10	11 11 11 10
10	10		

188

Vio.

188

Vio. Tab

8 10 8 11 10 8 10 11	8 10 8 11 10 8 11	8 10 8 11 10 8 10 11
10	10	10

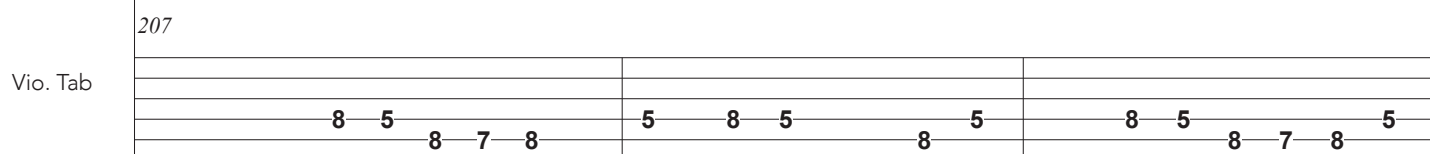
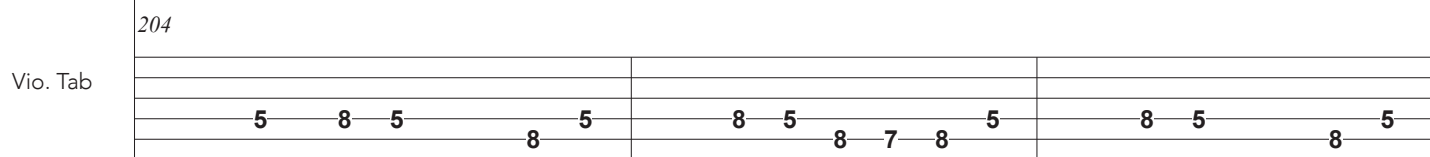
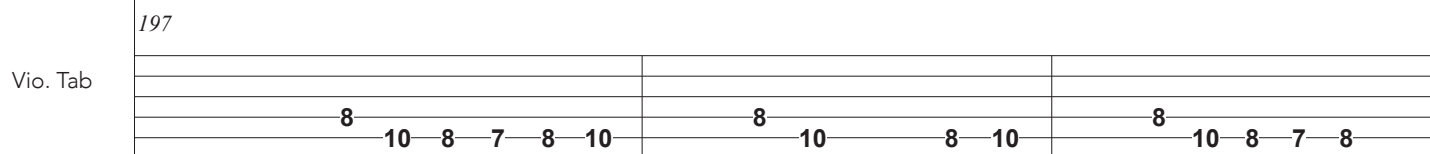
191

Vio.

191

Vio. Tab

10 13 11 10 12 10 12		
12 12		
10 8 10 8 10	8 10 8 7 8 10	



210

Vio. 

Vio. Tab 

213

Vio. 

Vio. Tab 

216

Vio. 

Vio. Tab 

219

Vio. 

Vio. Tab 

222

Vio. 

Vio. Tab 

Trovoada

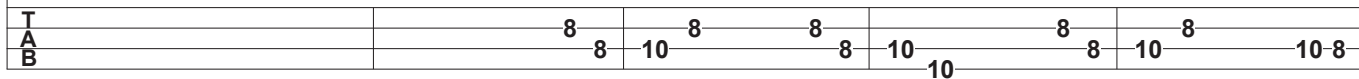
Baixo

6

Bx.



Bx. Tab



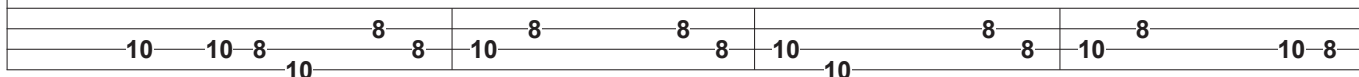
11

Bx.



11

Bx. Tab



15

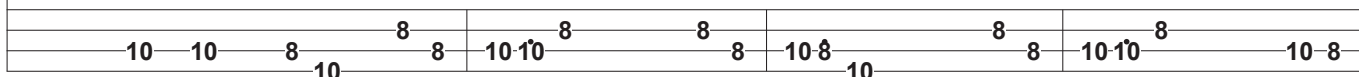
accel.

Bx.



15

Bx. Tab



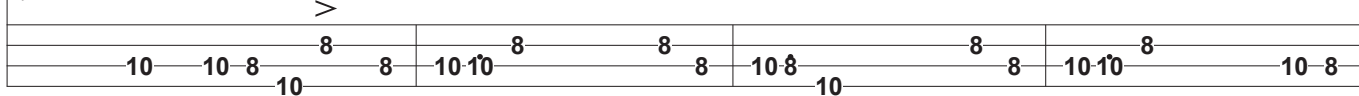
19

Bx.



19

Bx. Tab



23

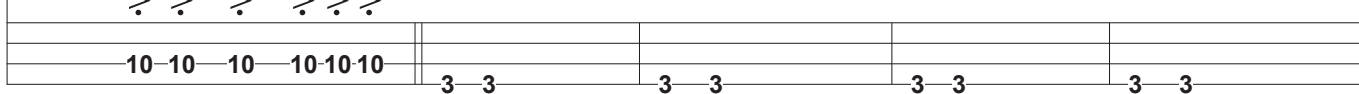
"Eu vi a luz..."

Bx.



23

Bx. Tab



28

Bx.

Bx. Tab

33

Bx.

Bx. Tab

36

Bx.

Bx. Tab

39

Bx.

Bx. Tab

42

Bx.

"Pra cada tronco..."

Bx. Tab

49

Bx.

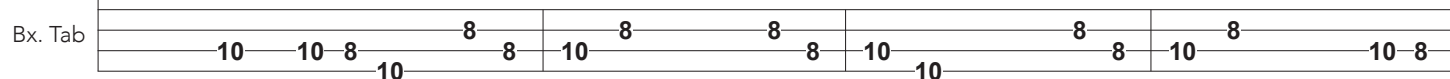
ral.

Bx. Tab

53



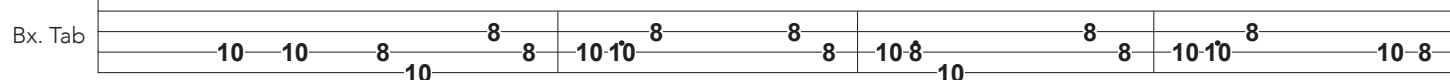
53



57

accel.

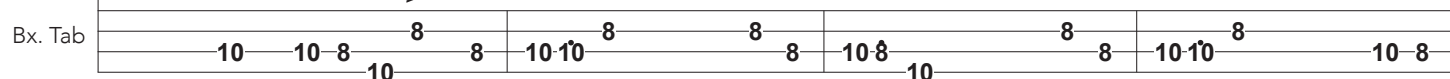
57



61



61

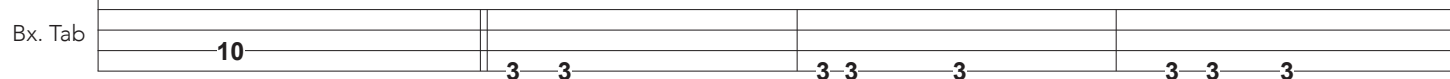


65

Instrumental



65



69



69

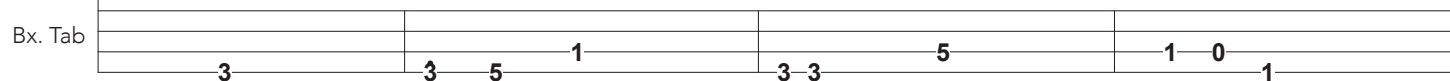


73

"Quem diz..."



73



77



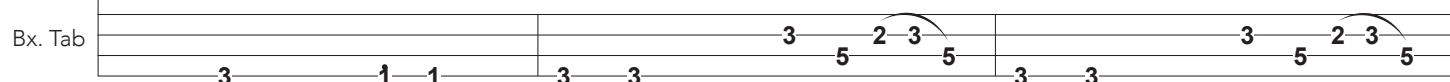
77



81



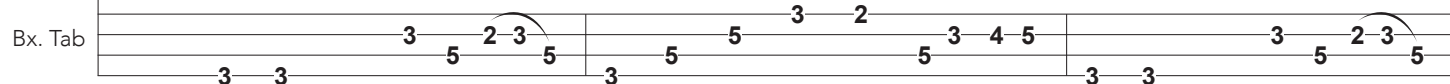
81



84



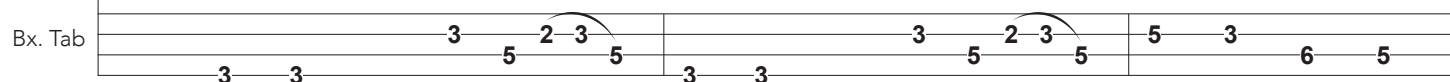
84



87



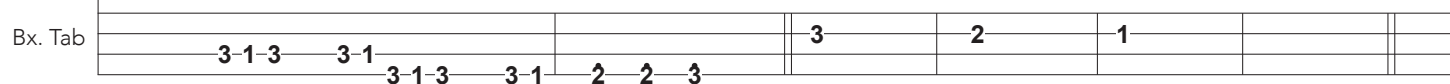
87



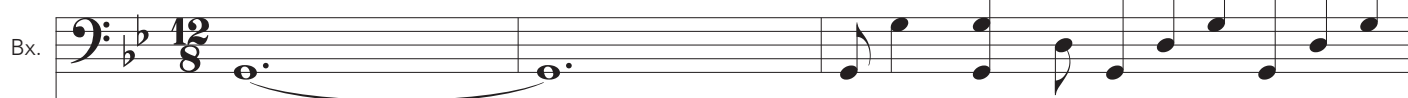
90



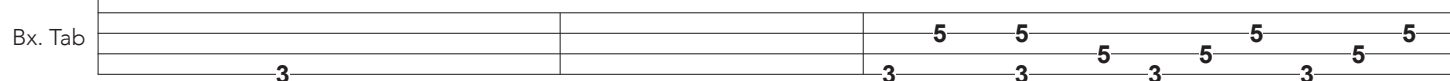
90



96



96



99

Bx.

99

Bx. Tab

103

10

Bx.

103

Bx. Tab

113 Instrumental 15 "Eu tava dormindo..."

Bx.

113

Bx. Tab

5 5 5 5 5

131

Bx.



131

Bx. Tab



4 4 4 4 3 3 3

134

Bx.



134

Bx. Tab



3 3 3 2 2 2 2 2 2

137

Bx.



137

Bx. Tab



6 6 6 6 6 5 5 5

140

[illegible]

140

Bx. Tab	5	5	5	3	3	3	3	5	5
---------	---	---	---	---	---	---	---	---	---

142

Bx.

The musical notation for the Bassoon (Bx.) in the first system of 'The Little Boat' is written on a single staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The melody begins with a half note G2, followed by a half note F2, and a half note E2. This is followed by a quarter note D2, an eighth note C2, and an eighth note B1. The next measure contains a quarter note A1, a quarter note G1, and a quarter note F1. The final measure consists of a quarter note E1, a quarter note D1, and a quarter note C1. The notation includes a bass clef, a key signature of two flats, and a 3/4 time signature.

142

Bx. Tab

6 6 6 6 5 5 5 5 5 5 4 4 4 6 7

145

[illegible]

145

Bx. Tab

148

[illegible]

148

Bx. Tab

4	4	4	1	2	3	3	3	3	6	6	6
---	---	---	---	---	---	---	---	---	---	---	---

151

Bx.  Instrumental

151

Bx. Tab

5 5 5 4 4 4 4 4 4 3 3 3

154

Bx.

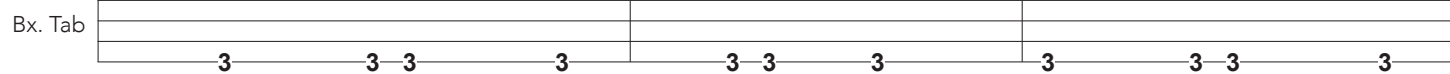
154

Bx. Tab

157



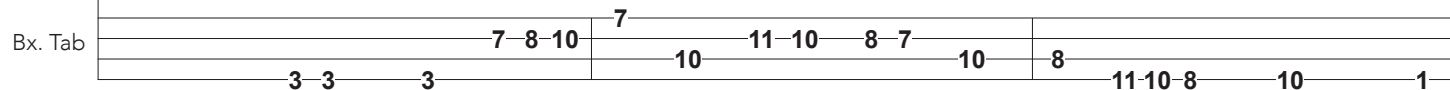
157



160



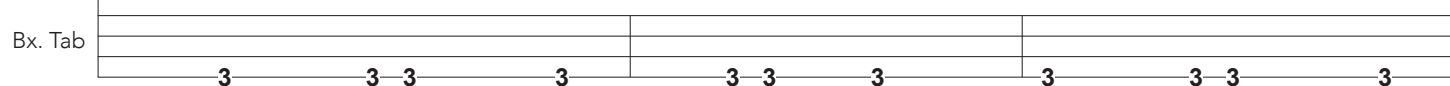
160



163



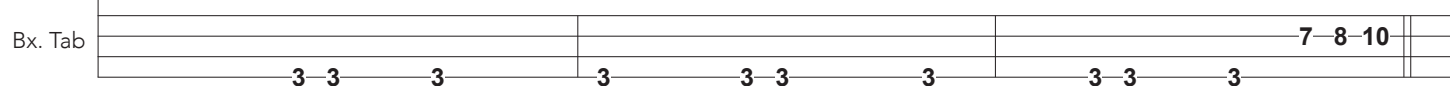
163



166



166



169

Clave do Agogô

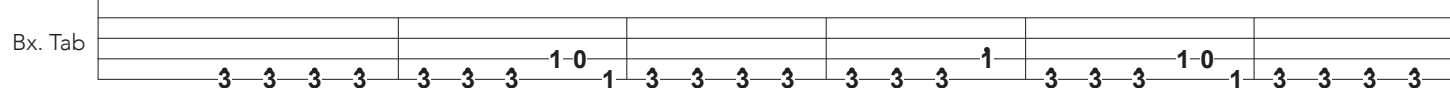
"Quer nada..."



184



184



190



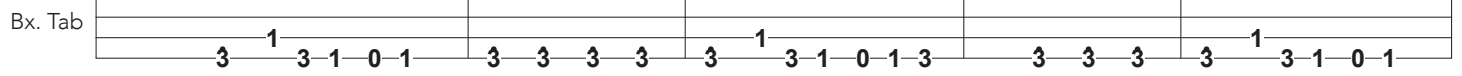
190



195



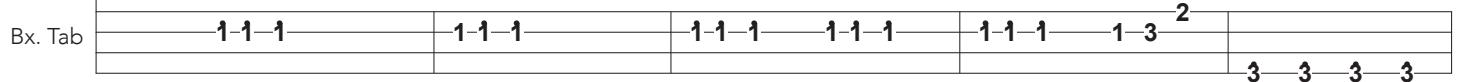
195



200



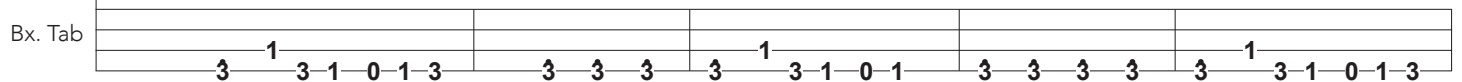
200



205



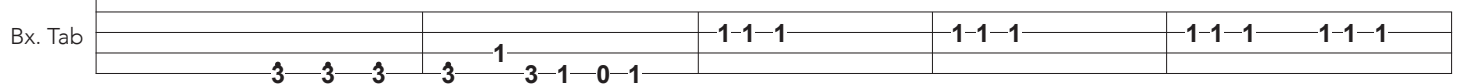
205



210



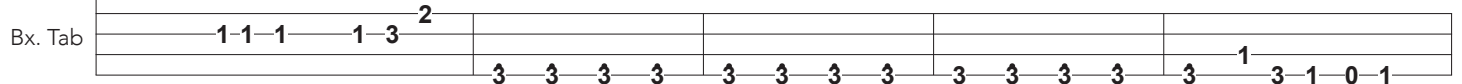
210



215



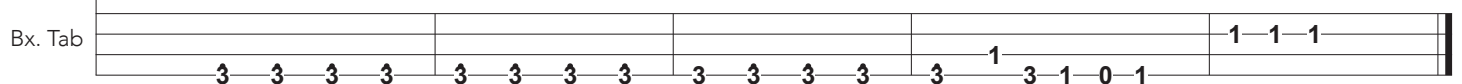
215



220



220



Trovoada

Sopros

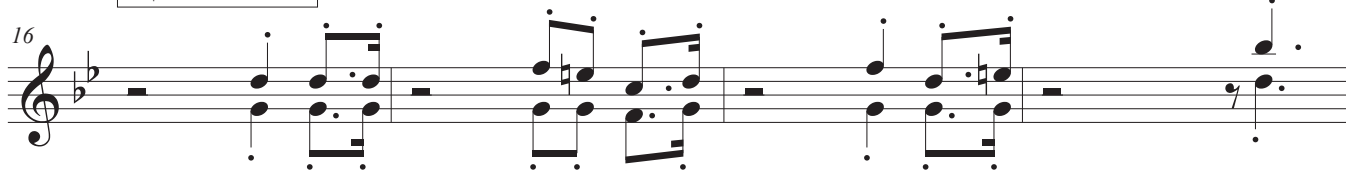
Instrumental

Trompete, Flugel, Sax Barítono e
Tenor, Clarinete e Flauta

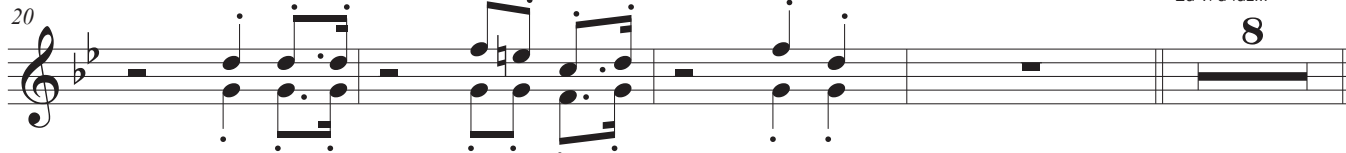
"A árvore quando..."

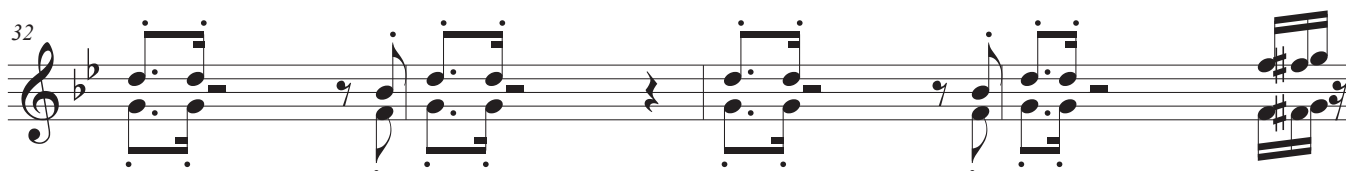
Sprs. 

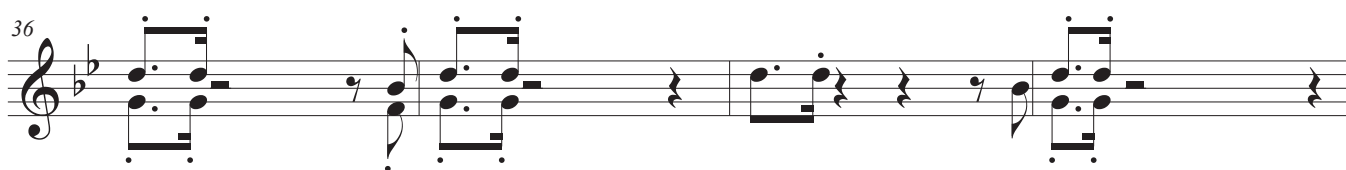
Trompete, Sax Barítono e Tenor

Sprs. 

"Eu vi a luz..."

Sprs. 


Sprs. 

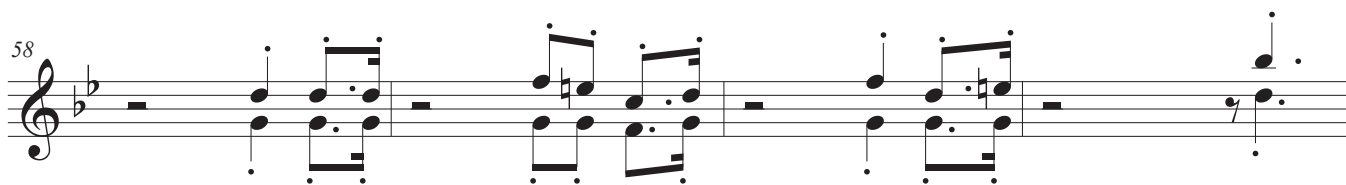
Sprs. 

$\text{♩} = 95$

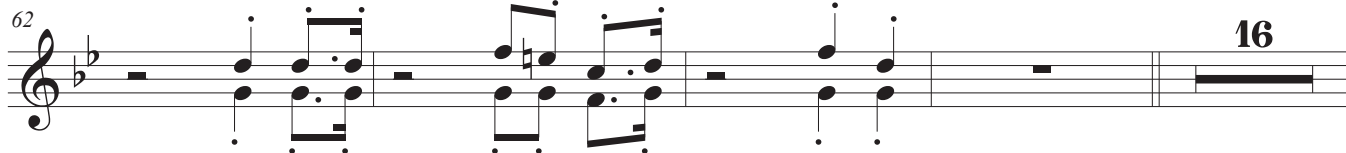
Sprs. 

"Pra cada tronco..."

Sprs. 

Sprs. 

Instrumental

Sprs. 

82 Sprs.

85 Sprs.

88 Sprs.

91 Sprs. Flauta e Clarinete

96 Sprs.

99 Sprs. 10

112 Sprs. Trompete, Flugel, Sax Barítono e Tenor, Clarinete e Flauta Instrumental

118 Sprs.

121 Sprs.

124
Sprs.

127
Sprs.

"Eu tava dormindo..."

129
Sprs.

134
Sprs.

138
Sprs.

142
Sprs.

146
Sprs.

subito p

153
Sprs.

Instrumental

155
Sprs.

158

Sprs.

161

Sprs.

164

Sprs.

167

Sprs.

Clave do Agogô

171

"Quer nada..."

4

Sprs.

Trovoada

Bateria

Legenda:

Bateria

BUMBO SURDO CAIXA TOM 1 TOM 2 RIDE CÚPULA RIDE HI-HAT HI-HAT ABERTO CRASH ARO DO SURDO HI-HAT COM O PE ARO GHOST NOTE

1

A árvore...

6

8

reinador...

10

12

14

reina reinador...

3 3

16

18

20

22

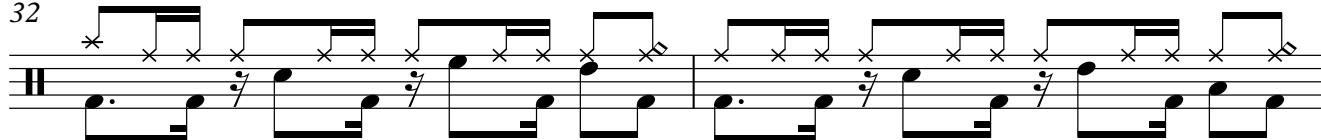
24

eu vi...

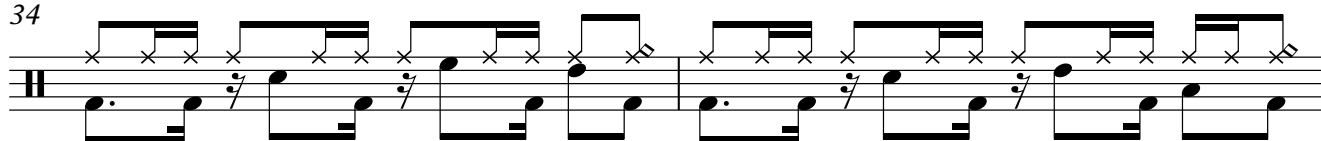
28



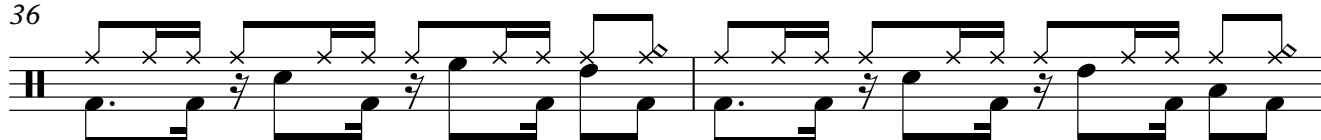
32



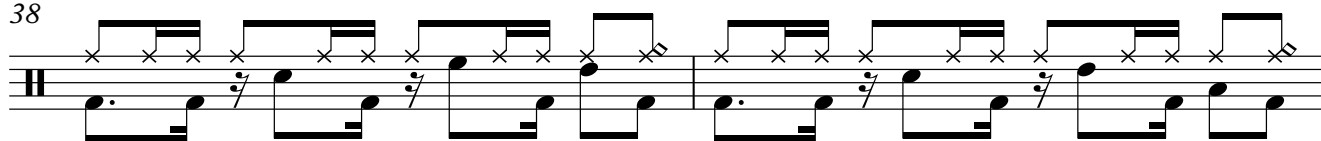
34



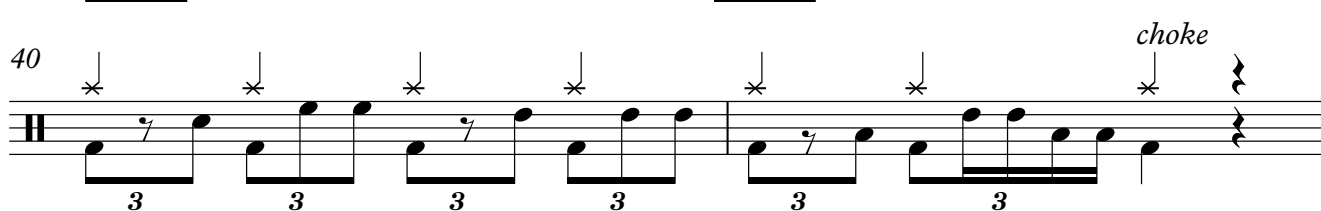
36



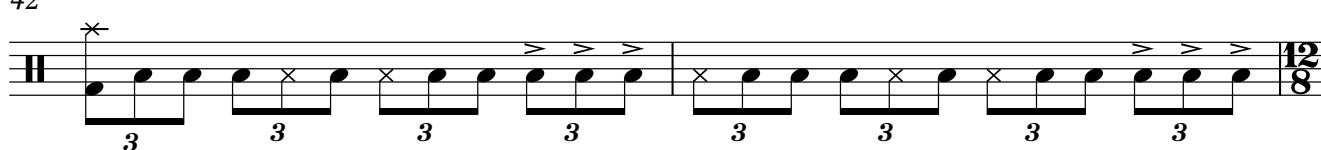
38



40



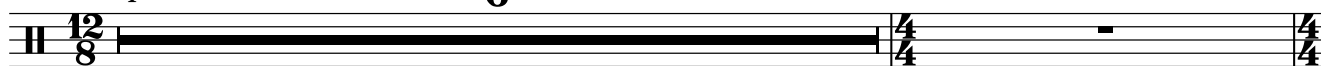
42



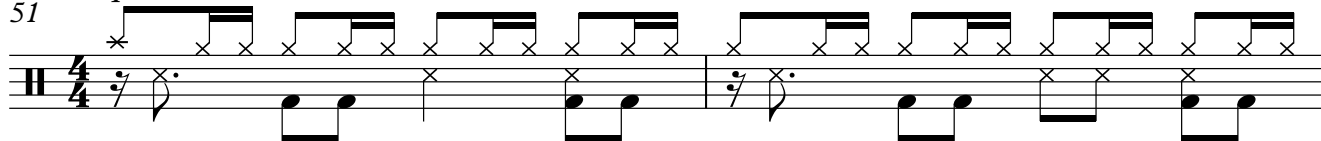
44

pra cada tronco...

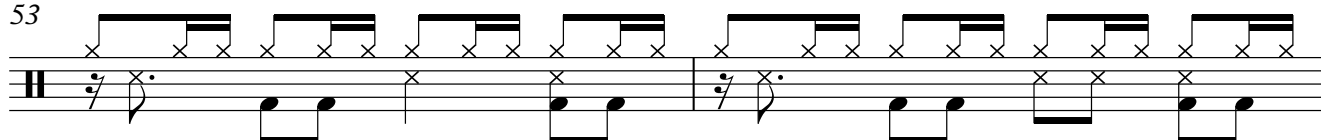
6



51

quem tombou...

53



55

57

é pra quem tombou...

59

61

63

65

choke

67

INTRUMENTAL 02:25

71

73

75 *quem diz...*

77

79

81

83 *quem diz e jura...*

85

87

89

91 *choke*

93

95

The musical score consists of 21 measures, numbered 75 to 95. The notation is for guitar, using a single staff with a treble clef and a key signature of one sharp (F#). The rhythm is primarily eighth and quarter notes, with frequent use of triplets (indicated by a '3' below the notes). Measures 75, 79, 81, 83, 85, 87, 89, 91, 93, and 95 have 'x' marks above them, indicating muted notes. Measure 91 has the word 'choke' written above it. The piece concludes with a double bar line and a final chord marked with a '12' over an '8'.

97



99



102



104



106

eu tava dormindo...

108



110



112



114



116



118



120



122



124



126



128



130

eu tava dormindo

132



134



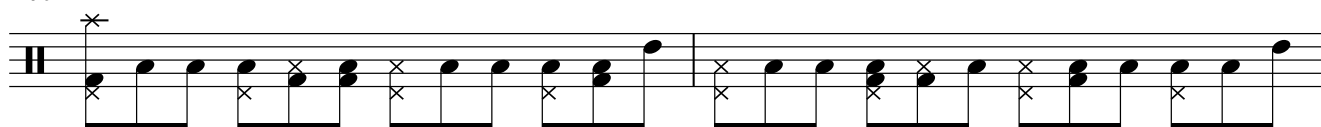
136



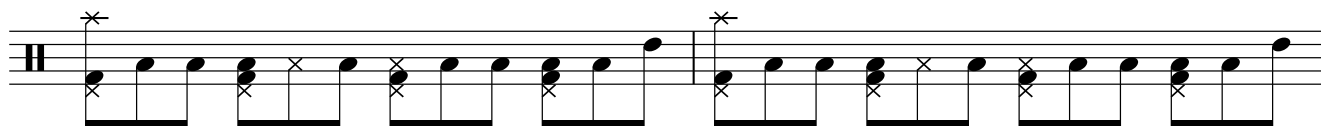
138

foi caindo...

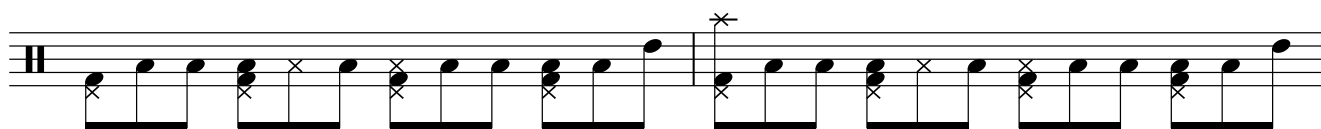
140



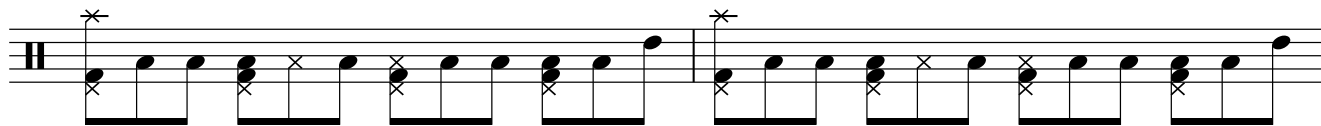
142



144



146



148



150



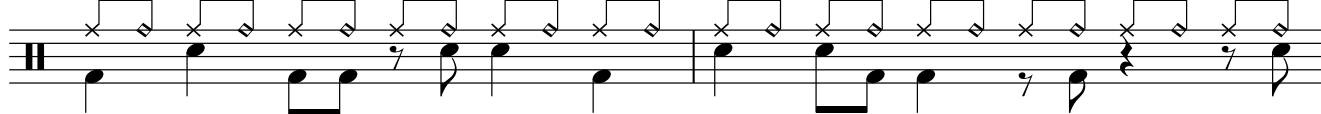
152

154 *marcha!*

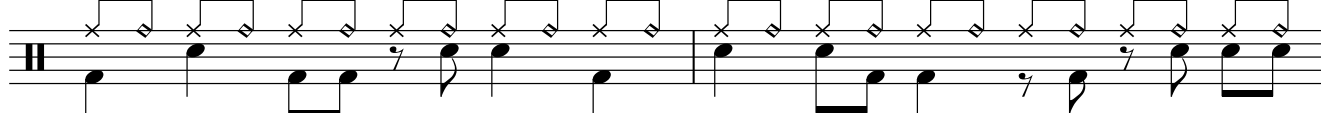
156

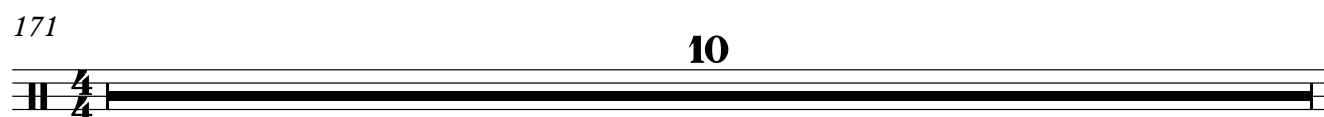
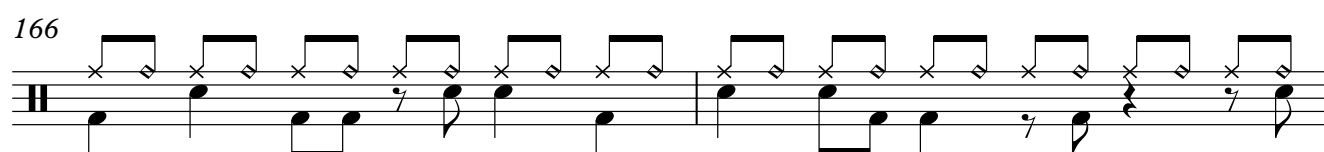
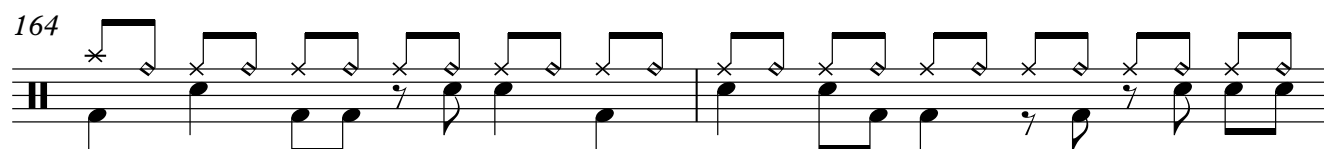
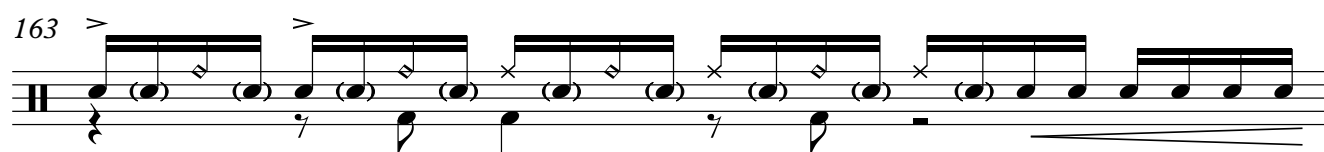


158



160





193

195 *choke*

197

199 *choke*

201

203

205

207

209

211 *choke*

213

215 *choke*

217



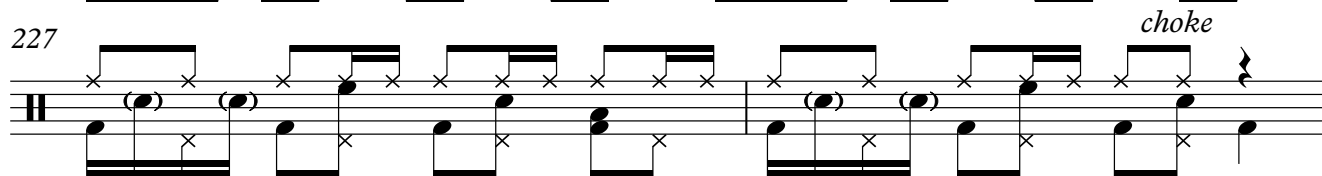
221



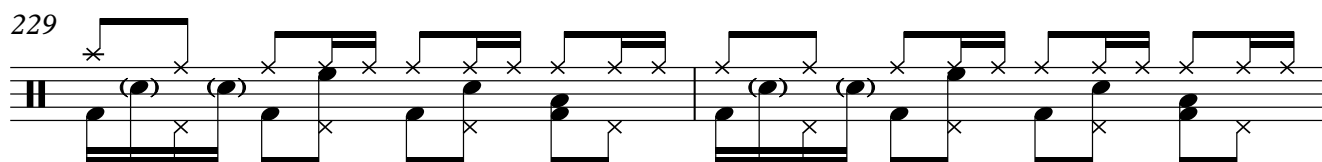
225



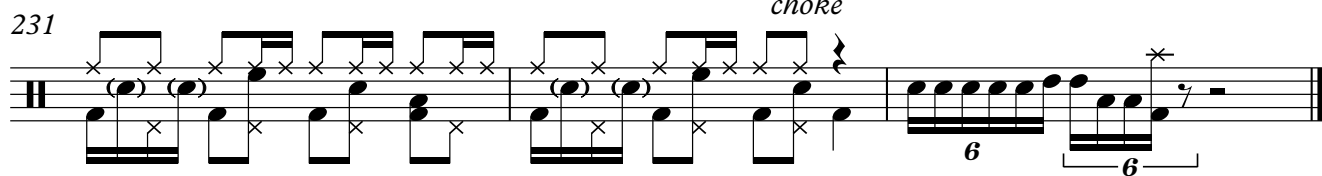
227



229



231



Trovoada

Letra e Cifra

Tom: Gm

Gm

A árvore quando é cortada
Chora e sofre de tal maneira
Pois vê que o machado que sangra o seu tronco
Também é feito de madeira

Gm (#11)

Reina a dor, reinador

Gm

Reina reinador, canta o sabiá
A maré virou, tempo vai fechar
Quilombo ensinou, tá pra anunciar
Chicote voltou no lombo de quem mandou dar

Gm

Eu vi a luz do rei, do rei

Gm7 Gm11 Gm7 Gm11 Gm7 Gm11 Gm7 Gm7 Gm6 Gm Gm7
Eu vi_via a lustrar a espada do rei, a espada do rei
Gm7 Gm11 Gm7 Gm11 Gm7 Gm11 Gm7 Gm7 Gm6 Gm Gm7
Eu vi_via a lustrar a espada do rei, a espada do rei

Cm

Gm

A espada do rei, do fio afiado

F#5

Gm

Que fere o escravo, o servo e o plebeu

D7

Gm

Que são meus irmãos? Que sou eu?

Gm

Pra cada tronco um machado
Bem-vinda revolta cresce
Se quem bate mal se lembra
Quem apanha nunca esquece

Gm (#11)

Quem tombou? Pela cor?
Pela cor? Quem tombou?
Quem sangrou? Pela cor?
Pela cor, quem sangrou?

Gm

É pra quem tombou, tambor vai tocar
Sangue que irrigou, pode envenenar
Quilombo ensinou, tá pra anunciar
Quem sempre falou, hora de calar

[Instrumental]

(**Gm9 Gm7(11) Gm(11) Gm9**)
(**Gm9 Gm7(11) Gm(11) Gm9**)

Gm7 Am7 Bb7M(9) Gm7 Gm/D
Quem diz que não
Gm/Bb F/A F7M(9) Gm7(11)
É sim, é sim
Gm7 Am7 Bb7M(9) Gm7 Gm/D
Quem diz que não
Gm/Bb F/A F7M(9) Gm7(9)(11)
É sim, é sim

Gm7 Gm11 Gm7 Gm11 Gm7
 Quem diz e jura, que não vê cor
Gm11 Gm7 Gm7 Gm6 Gm Gm7
 É sinhá, é sinhô
Gm7 Gm11 Gm7 Gm11 Gm7
 Quem diz e jura, que não vê cor
Gm11 Gm7 Gm7 Gm6 Gm Gm7
 É sinhá, é sinhô

Cm Gm
 Eu sei que tem cor a mão que sangrou
F#5 Gm
 Sangrou no tambor de tanto tocar
F7(13) E7(b13)
 Tocar pro sinhô, tocar pra sinhá
Eb7M
 De que lado que eu tô
Gm
 De que lado cê tá nessa dança?

C/G Cm6/G
 Reinador, reinador
Gm
 Reinador, reinador
D7/F# Gm
 A maré tá subindo, ôô

Gm
 Eu tava dormindo
Gm/F
 Nuvem negra trovejou
Gm/D
 Levanta meu povo
Gm
 Foi assim que ela falou

[Instrumental]
 (**Gm Gm7(9) Gm Gm(11)**)
 (**Gm(#11) Gm Gm(b6) Gm7**)

Gm
 Eu tava dormindo
D7M/F#
 Quando a chuva começou
Gm/F
 A mágoa se fez pranto
C7/E
 Em água se transformou
Eb7
 As água foi caindo
Dm
 Feito lágrima de amor
Cm7 Cm7/Bb Am7(b5) Ab7
 Levanta meu povo, cativoiro acabou
Cm7 Cm7/Bb Am7(b5) Ab7
 Levanta meu povo, cativoiro acabou
Cm7 Cm7/Bb
 Eu tava dormindo
Am7(b5) Ab7
 Nuvem negra me acordou
Gm
 Machado!

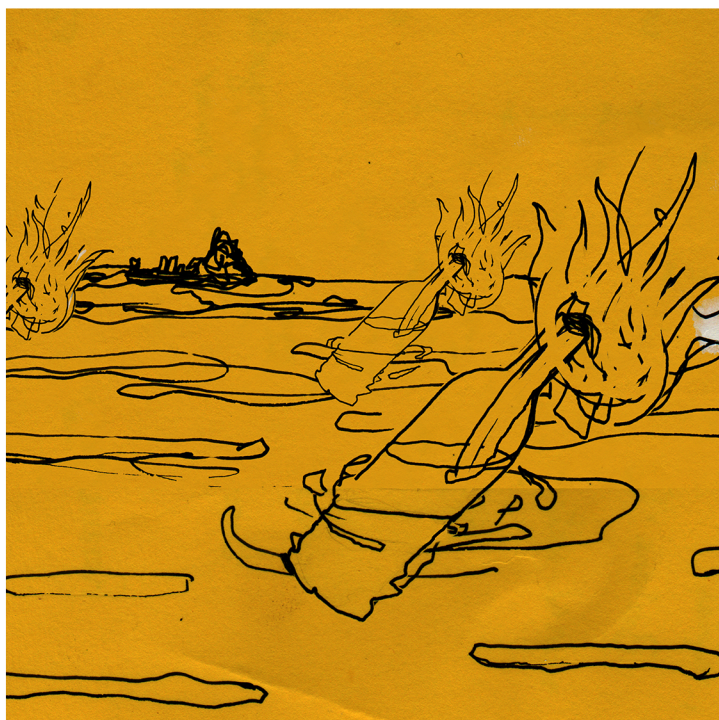
[Instrumental + Poema]
 (**Gm**)

Incêndios

Em termos de letra, Incêndios sintetiza as questões do disco como um todo e se baseia em algumas referências, como o filme "O Ódio" (La Haine), a poesia de "A Rosa do Povo", de Drummond, a poesia de Lucas Bronzatto e as "Teses sobre o conceito de história", de Walter Benjamin.

Musicalmente, a composição tem inspirações no disco "Il pleut sur Santiago", de Astor Piazzolla, no qual o tango é mesclado com elementos do rock, na canção "Oroborus", da banda Gojira e no velho e bom hardcore, com inspirações diretas da canção "A Speculative Fiction", da banda Propagandhi. Uma outra influência central foi o interesse pela música do pianista Tigran Hamasyan, particularmente pela perspectiva rítmica baseada nos grupos de notas, na marcação de ataques de notas repetindo padrões e deslocamentos, criando alguns efeitos rítmicos instigantes. Nossa tentativa foi a de reproduzir essa linguagem nas duas sessões em que há uma sequência de riffs de guitarra em uníssono com as cordas, enquanto o baixo marca ataques deslocados junto com o bumbo, (compassos 29 a 44 e 79 a 102) criando uma sensação rítmica quebrada que pode ser interpretada de maneiras distintas, mas que foi concebida dentro da mesma divisão de compasso quaternário do resto da música.

O baixo dessa faixa foi gravado pelo Patrick Laplan, produtor musical do disco, grande parceiro nessa empreitada, em todos os sentidos.



Incêndios

Instrumental

Gtr. 1

Gtr. 2

Bx.

7

Gtr. 1

Gtr. 2

Bx.

"Se a raiva..."

C9 Am9

C9 Am9

13 F9 Dm9 F9 Dm9 F9 D(b5) F9 D(b5)

Gtr. 1

Gtr. 2

Bx.

19 C9 Am9 C9 Am9 F9 Dm9 F9 Dm9 F9 D(b5) F9 D(b5) F5

Gtr. 1

Gtr. 2

Bx.

Instrumental

26

Gtr. 1

Gtr. 2

Bx.

Measures 26-32: Gtr. 1 and Gtr. 2 play a complex chordal texture with many beamed notes. Bx. plays a bass line with eighth and sixteenth notes.

33

Gtr. 1

Gtr. 2

Bx.

Measures 33-38: Gtr. 1 and Gtr. 2 play a complex chordal texture with many beamed notes. Bx. plays a bass line with eighth and sixteenth notes.

39

Gtr. 1

Gtr. 2

Bx.

45 "Escreve a frase..."

Bndn.

45 A5

Gtr. 1

A5

Gtr. 2

Bx.

D(b5)

D(b5)

3

52

Gtr. 1

Gtr. 2

Bx.

D5

D5

59

Gtr. 1

Gtr. 2

Bx.

F5

C5

F5

D5

66

Gtr. 1

Gtr. 2

Bx.

G5

G5

G5

G#

G#

G#

72

Gtr. 1

Gtr. 2

Bx.

"Não há solução..."

79

Gtr. 1

Gtr. 2

Bx.

Instrumental

Violinos, Viola e Cello

85

Crds.

85

Gtr. 1

Gtr. 2

Bx.

cantabile

91

Crds.

Gtr. 1

Gtr. 2

Bx.

96

Crds.

Gtr. 1

Gtr. 2

Bx.

103 "Vela a passagem..."

Gtr. 1

Gtr. 2

Bx.

This system contains measures 103 through 114. Gtr. 1 is silent with whole rests. Gtr. 2 plays chords: G4-B4 (measures 103-104), G4-B4 (105), G4-B4 (106), G4-B4 (107), G4-B4 (108), G4-B4 (109), G4-B4 (110), G4-B4 (111), G4-B4 (112), G4-B4 (113), and G4-B4 (114). Bx. is silent with whole rests.

115

Gtr. 1

Gtr. 2

Bx.

This system contains measures 115 through 124. Gtr. 1 plays: G4 (115), A4 (116), B4 (117), G4 (118), F#4 (119), E4 (120), D4 (121), C4 (122), B3 (123), A3 (124). Gtr. 2 plays: G4 (115), A4 (116), B4 (117), G4 (118), F#4 (119), E4 (120), D4 (121), C4 (122), B3 (123), A3 (124). Bx. plays a rhythmic pattern of eighth notes with accents: G4 (115), A4 (116), B4 (117), G4 (118), F#4 (119), E4 (120), D4 (121), C4 (122), B3 (123), A3 (124).

123

Gtr. 1

Gtr. 2

Bx.

Measures 123-129. Gtr. 1 and Gtr. 2 play chords with long horizontal lines indicating sustained notes. Bx. plays a rhythmic pattern of eighth notes with accents.

130

Gtr. 1

Gtr. 2

Bx.

Measures 130-136. Gtr. 1 and Gtr. 2 play chords with long horizontal lines indicating sustained notes. Bx. plays a rhythmic pattern of eighth notes with accents.

138

Gtr. 1

Gtr. 2

Bx.

This system contains measures 138 through 144. The guitar parts (Gtr. 1 and Gtr. 2) feature chords in measures 138, 139, 141, and 142, with long horizontal lines above the notes indicating they are sustained. The bass line (Bx.) consists of a continuous eighth-note pattern across all measures.

145

Gtr. 1

Gtr. 2

Bx.

Instrumental

This system contains measures 145 through 151. Measures 145-150 show melodic development for both guitars, with Gtr. 1 often playing a higher line than Gtr. 2. The bass line (Bx.) continues with the eighth-note pattern. Measure 151 is marked 'Instrumental' and features a more complex melodic line for Gtr. 1 and Gtr. 2, while the bass line has a few dotted notes.

152

Gtr. 1

Gtr. 2

Bx.

157

Gtr. 1

Gtr. 2

Bx.

Incêndios

Guitarras

Instrumental

Gtr. 1

Gtr. Tab 1
Drop D

Gtr. 2

Gtr. Tab 2
Drop D

Gtr. 1

Gtr. Tab 1

Gtr. 2

Gtr. Tab 2

Gtr. 1

Gtr. Tab 1

Gtr. 2

Gtr. Tab 2

"Se a raiva..."

C9 Am9

C9 Am9

12-12 12
12-12 12
10-10 10

The musical score is divided into three systems. The first system (measures 1-4) is in 4/4 time. Gtr. 1 plays a melodic line with a key signature of one sharp (F#). Gtr. 2 plays a rhythmic accompaniment. The second system (measures 5-8) continues the instrumental parts. The third system (measures 9-12) includes lyrics. In measure 9, Gtr. 1 has a whole note rest, and Gtr. 2 has a whole note rest. In measure 10, Gtr. 1 has a whole note rest, and Gtr. 2 has a whole note rest. In measure 11, Gtr. 1 has a whole note rest, and Gtr. 2 has a whole note rest. In measure 12, Gtr. 1 has a whole note rest, and Gtr. 2 has a whole note rest. The lyrics "Se a raiva..." are written above the guitar parts in measures 9, 10, and 11. In measure 12, the lyrics "C9 Am9" are written above the guitar parts.

Incêndios

Gtr. 1	12 C9 Am9	F9 Dm9	F9 Dm9	F9 D(b5)
Gtr. Tab 1	12 C9 Am9	F9 Dm9	F9 Dm9	F9 D(b5)
Gtr. 2	12			
Gtr. Tab 2	12-12 12 12-12 12 10-10 10	13-13 13 12-12 12 12-12 12	13-13 13 12-12 12 12-12 12	13-13 13 13-13 13 12-12 12

Gtr. 1	16 F9 D(b5)		C9 Am9
Gtr. Tab 1	16 F9 D(b5)	0 3 5 0 0 3 5 0 0 3 5 0	C9 Am9
Gtr. 2	16		
Gtr. Tab 2	13-13 13 13-13 13 12-12 12	10 8	12-12 12 12-12 12 10-10 10

Gtr. 1	20 C9 Am9	F9 Dm9	F9 Dm9	F9 D(b5)
Gtr. Tab 1	20 C9 Am9	F9 Dm9	F9 Dm9	F9 D(b5)
Gtr. 2	20			
Gtr. Tab 2	12-12 12 12-12 12 10-10 10	13-13 13 12-12 12 12-12 12	13-13 13 12-12 12 12-12 12	13-13 13 13-13 13 12-12 12

[illegible]

Instrumental

29

Gtr. 1

Instrumental

29

Gtr. Tab 1

29

Gtr. 2

29

Gtr. Tab 2

33

Gtr. 1

33

Gtr. Tab 1

33

Gtr. 2

33

Gtr. Tab 2

The image displays a musical score for two guitar tracks, Gtr. 1 and Gtr. 2, across measures 33 to 36. Each track is represented by a standard musical staff and a corresponding guitar tablature staff. The notation includes eighth and sixteenth notes, often beamed together, and rests. The tablature uses numbers 0-5 to represent frets. Measure 33 begins with a treble clef and a key signature of one sharp (F#). The music features a rhythmic pattern of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The tablature for Gtr. 1 shows a sequence of frets: 3, 0, 5, 4, 3, 0, 5, 4, 3, 0, 5, 4, 3, 0, 5, 4, 3, 0. The tablature for Gtr. 2 shows a sequence of frets: 3, 0, 3, 2, 3, 0, 3, 2, 3, 0, 3, 2, 3, 0, 3, 2, 3, 0. The score is divided into four measures, with measure numbers 33, 34, 35, and 36 indicated at the beginning of each measure.

37

Gtr. 1

37

Gtr. Tab 1

37

Gtr. 2

37

Gtr. Tab 2

5 4 5 3 5 4 5 3 5 4 5 3 5 4 5 3 5 4

3 2 5 3 3 2 5 3 3 2 5 3 3 2 5 3 3 2

41

Gtr. 1

41

Gtr. Tab 1

41

Gtr. 2

41

Gtr. Tab 2

3 0 5 4 3 0 5 4 3 0 5 4 3 0 5 4 3 0

3 0 3 2 3 0 3 2 3 0 3 2 3 0 3 2 3 0

"Escreve a frase..."

45 A5 D(b5)

Gtr. 1

45 A5 D(b5)

Gtr. Tab 1

45 A5 D(b5)

Gtr. 2

45 A5 D(b5)

Gtr. Tab 2

Incêndios

53

Gtr. 1

53

Gtr. Tab 1

10 9 7 9 9 9 10 9 12 9 9 9 9 7 7 7 7

53

Gtr. 2

53

Gtr. Tab 2

10 9 7 9 9 9 10 9 12 9 9 9 9 7 7 7 7

The image displays a musical score for guitar, organized into four horizontal staves. The first staff, labeled 'Gtr. 1', contains standard musical notation in treble clef. The second staff, 'Gtr. Tab 1', provides fret numbers for the first string. The third staff, 'Gtr. 2', contains standard musical notation in treble clef. The fourth staff, 'Gtr. Tab 2', provides fret numbers for the second string. The score is divided into measures, with measure numbers 56, 57, 58, 59, and 60 indicated at the beginning of their respective columns. Measure 56 starts with a measure rest. Measure 57 contains a single eighth note. Measure 58 contains a quarter note. Measure 59 contains a half note. Measure 60 contains a whole note. The fret numbers for Gtr. Tab 1 and Gtr. Tab 2 are as follows:

Measure	Gtr. Tab 1 (Fret 1)	Gtr. Tab 2 (Fret 2)
56	10-9, 8-7	6-5, 3-2
57	7-5, 8-6-5	2, 0
58	0, 6, 7	2, 0, 3-2
59	3, 5-4-2, 5	3, 2, 0
60	1, 2, 3	0, 3, 2, 3

61

Gtr. 1

61

Gtr. Tab 1

61

Gtr. 2

61

Gtr. Tab 2

Incêndios

65

Gtr. 1

65

Gtr. Tab 1

10-10 10-10-10 10 10-10 10-10-10 10 12-12 12-12-12 12 12-12-12-12-12-12-12-12

7-7 7-7-7 7 7-7 7-7-7 7 9-9 9-9-9 9 9-9-9-9-9-9-9-9

65

Gtr. 2

65

Gtr. Tab 2

7-7 7-7-7 7 7-7 7-7-7 7 7-7 7-7-7 7 7-5 7-5-5 7-5

5-5 5-5-5 5 5-5 5-5-5 5 5-5 5-5-5 5 5-5 5-5-5 5

69

Gtr. 1

69

Gtr. Tab 1

13 13 13 13 13-13-13-13-13 12 12 12 12 12-12-12-12-12

10 10 10 10 10-10-10-10-10 9 9 9 9 9-9-9-9-9

69

Gtr. 2

69

Gtr. Tab 2

10 10 10 10 10-10-10-10 9 9 9 9 9-9-9-9

7 7 7 7 7-7-7-7 6 6 6 6 6-6-6-6

73

Gtr. 1

73

Gtr. Tab 1

13 13 13 13 13-13-13-13 8 8 8 8 8 8 8 8 8 8

10 10 10 10 10-10-10-10 10 10 10 10 10 10 10 10 10 10

73

Gtr. 2

73

Gtr. Tab 2

8 8 8 8 8-8-8-8 3 5 3 5 3 5 3 5 3 5

5 5 5 5 5-5-5-5 3 3 3 3 3 3 3 3 3 3

77

Gtr. 1

77

Gtr. Tab 1

77

Gtr. 2

77

Gtr. Tab 2

"Não há solução..."

79

Gtr. 1

79

Gtr. Tab 1

79

Gtr. 2

79

Gtr. Tab 2

83

Gtr. 1

83

Gtr. Tab 1

83

Gtr. 2

83

Gtr. Tab 2

Instrumental

87

Gtr. 1

87

Gtr. Tab 1

87

Gtr. 2

87

Gtr. Tab 2

91

Gtr. 1

91

Gtr. Tab 1

91

Gtr. 2

91

Gtr. Tab 2

95

Gtr. 1

95

Gtr. Tab 1

95

Gtr. 2

95

Gtr. Tab 2

The score is divided into three systems, each containing four staves. The first system covers measures 87-90, the second covers measures 91-94, and the third covers measures 95-98. Each system has a standard notation staff (Gtr. 1 and Gtr. 2) and a guitar tab staff (Gtr. Tab 1 and Gtr. Tab 2). The tabs use numbers 0-5 to indicate frets. The music is in a key with one flat (B-flat) and a 4/4 time signature. The tempo is marked as 'Instrumental'. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, as well as fretting instructions in the tabs.

99

Gtr. 1

99

Gtr. Tab 1

99

Gtr. 2

99

Gtr. Tab 2

3 0 5 4 3 0 5 4 3 0 5 4 3 0 5 4 3 0

3 0 3 2 3 0 3 2 3 0 3 2 3 0 3 2 3 0

103 "Vela a passagem..."

Gtr. 1

103

Gtr. Tab 1

103

Gtr. 2

103

Gtr. Tab 2

7 8 10 7 8 9 5 8 9 5 7 9 5 7 3 7 7

111

Gtr. 1

111

Gtr. Tab 1

111

Gtr. 2

111

Gtr. Tab 2

7 5 9 8 10 9 7 10 9 8 7

3 5 7 3 5 6 2 5 6 0 3 2 5 3 2 5 3 9 1 0

Incêndios

119

Gtr. 1

Gtr. Tab 1

Gtr. 2

Gtr. Tab 2

Measure	Gtr. Tab 1	Gtr. Tab 2
119	12, 10, 10, 10	7, 8, 10
120	12, 10, 10, 9	7, 8, 9
121	10, 8, 10, 9	5, 8, 9
122	10, 8, 9, 9	5, 7, 9
123	10, 8, 9, 7	5, 7, 7
124	8, 6, 9, 7	3, 7, 7

127

Gtr. 1

Gtr. Tab 1

Gtr. 2

Gtr. Tab 2

Measure	Gtr. Tab 1	Gtr. Tab 2
127	8, 6, 7, 7	3, 5, 7
128	8, 6, 7, 6	3, 5, 6
129	7, 5, 7, 6	2, 5, 6
130	7, 5, 9, 8	0, 3, 2
131	10, 9, 7, 10	5, 3, 2
132	9, 7, 10, 9	5, 3, 2
133	8, 7	1, 0

135

Gtr. 1

Gtr. Tab 1

Gtr. 2

Gtr. Tab 2

Measure	Gtr. Tab 1	Gtr. Tab 2
135	12, 10, 10, 10	7, 8, 10
136	12, 10, 10, 9	7, 8, 9
137	10, 8, 10, 9	5, 8, 9
138	10, 8, 9, 9	5, 7, 9
139	10, 8, 9, 7	5, 7, 7
140	8, 6, 9, 7	3, 7, 7

143

Gtr. 1

Gtr. Tab 1

Gtr. 2

Gtr. Tab 2

Measures 143-150: Gtr. 1 and Gtr. 2 play a melodic line. Gtr. Tab 1 frets: 8, 6, 7, 7; 8, 6, 7, 6; 7, 5, 7, 6; 7, 5, 9, 8; 10, 9, 7, 10; 9, 8, 7. Gtr. Tab 2 frets: 3, 5, 7; 3, 5, 6; 2, 5, 6; 0, 3, 2, 5; 3, 2, 5, 3; 2, 1, 0.

151 Instrumental

Gtr. 1

Gtr. Tab 1

Gtr. 2

Gtr. Tab 2

Measures 151-153: Gtr. 1 and Gtr. 2 play a melodic line. Gtr. Tab 1 frets: 10, 9, 8, 9, 10, 9, 8, 9, 10, 9, 8; 9, 10, 9, 8, 9, 10, 9, 8; 10, 9, 8, 10, 9, 8, 9, 10, 9, 8. Gtr. Tab 2 frets: 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1; 2, 3, 2, 1, 2, 3, 2, 1; 3, 2, 1, 3, 2, 1, 2, 3, 2, 1.

154

Gtr. 1

Gtr. Tab 1

Gtr. 2

Gtr. Tab 2

Measures 154-156: Gtr. 1 and Gtr. 2 play a melodic line. Gtr. Tab 1 frets: 9, 10, 9, 8, 9, 10, 9; 8, 10, 9, 8, 9, 10, 9, 8. Gtr. Tab 2 frets: 2, 3, 2, 1, 2, 3, 2; 1, 3, 2, 1, 2, 3, 2, 1.

157

Gtr. 1

157

Gtr. Tab 1

9 10 9 8 9 10 9 8 10 9 8 9 10 9 8 9 10 9 8 10 9 8

157

Gtr. 2

157

Gtr. Tab 2

2 3 2 1 2 3 2 1 3 2 1 3 2 1 2 3 2 1 2 3 2 1 3 2 1

A

A

A

A

Incêndios

Baixo

Instrumental

Bx.

Bx. Tab Drop D

I			7	7	7	8
B	7	7	7	7	10 9	8

Bx.

"Se a raiva..."

Bx. Tab

	7	7	7	7	10 9	8			
	7	10 9	8	7	7	7	7	10 7	7 7 7 7 7 7

Bx.

Bx. Tab

	10	7	7	7 7 7 7 7 7	8	5	5	5 5 5 5 5 5	8	5	5	5 5 5 5 5 5	6	5	5	5 5 5 5 5 5
--	----	---	---	-------------	---	---	---	-------------	---	---	---	-------------	---	---	---	-------------

Bx.

Bx. Tab

6	5	5	5 5 5 5 5 5	45			10	7	7	7 7 7 7 7 7	10	7	7	7 7 7 7 7 7
---	---	---	-------------	----	--	--	----	---	---	-------------	----	---	---	-------------

Bx.

Bx. Tab

8	5	5	5 5 5 5 5 5	8	5	5	5 5 5 5 5 5	6	5	5	5 5 5 5 5 5	6	5	5	5 5 5 5 5 5
---	---	---	-------------	---	---	---	-------------	---	---	---	-------------	---	---	---	-------------

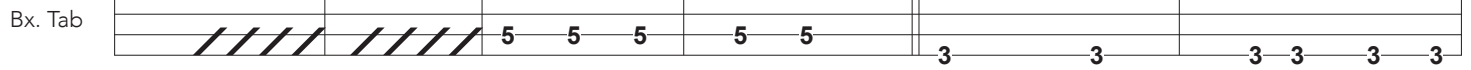
Incêndios

25 F5

Instrumental



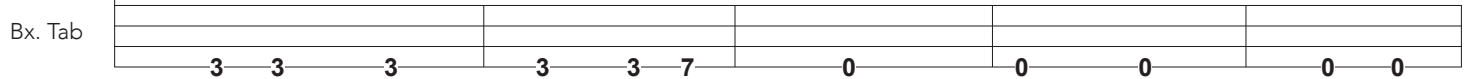
25 F5



31



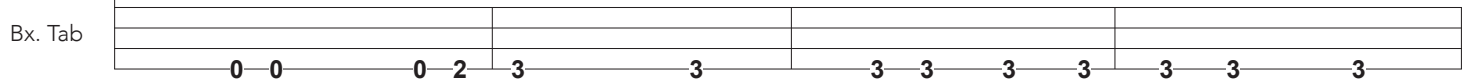
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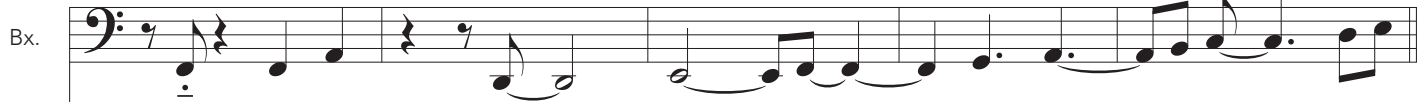
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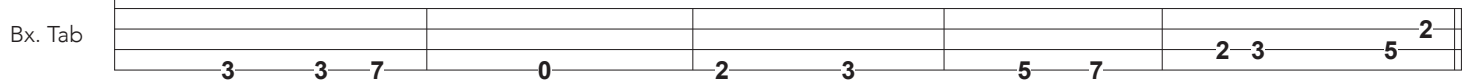
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40



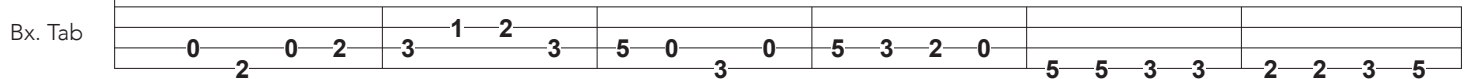
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45 "Escreve a frase..."



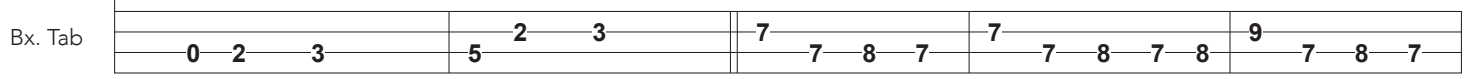
45



51



51



Incêndios

56 D5 D5 F5 C5 F5

Bx.

56 D5 D5 F5 C5 F5

Bx. Tab

64 D5 G5 G5 G#

Bx.

64 D5 G5 G5 G#

Bx. Tab

70

Bx.

70

Bx. Tab

75 "Não há solução..."

Bx.

75

Bx. Tab

80

Bx.

80

Bx. Tab

85 Instrumental

Bx.

85

Bx. Tab

Incêndios

90

Bx.

90

Tab

3 3 3 3 7 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

94

[illegible]

96

Bx.

96

Tab

100

Bx.



100

Tab



5 0 0 0 5 0 0 0 5 0 0 0 5 0 0 0 5 0 0

"Vela a passagem..."

103

Bx.

103

Tab

	7	10	9	10	10	9	9	10	9	8	7
--	---	----	---	----	----	---	---	----	---	---	---

119

Bx.

119

Tab

123

Bx.

Bx. Tab

127

Bx.

Bx. Tab

131

Bx.

Bx. Tab

135

Bx.

Bx. Tab

139

Bx.

Bx. Tab

143

Bx.

Bx. Tab

The musical score for 'Incêndios' is presented in a system of six systems. Each system consists of a bass staff (Bx.) and a guitar staff (Bx. Tab). The systems are numbered 123, 127, 131, 135, 139, and 143. The bass staff uses a bass clef and standard notation, while the guitar staff uses a six-line staff with fret numbers. The music includes various techniques such as triplets, slurs, and accidentals.

147

Bx.

Bx. Tab

151 Instrumental

Bx.

Bx. Tab

156

Bx.

Bx. Tab

Incêndios

Cordas

Violinos, Viola e Cello

87

Crds.

cantabile

Crds.

Crds.

Crds.

Incêndios

Bateria

Legenda:

Bateria

BUMBO SURDO CAIXA TOM 1 TOM 2 RIDE CÚPULA RIDE HI-HAT CÚPULA CRASH CHINA HI-HAT ABERTO HI-HAT COM O PÉ ARO GHOST NOTE

3 INTRO

4/4

7

4/4

7

11 VERSO

4/4

5x choke

15

5x

18

choke

21

5/8

28

2/4

34

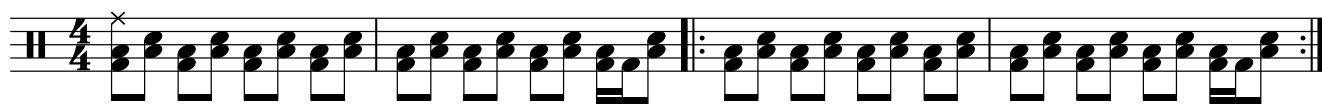
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41

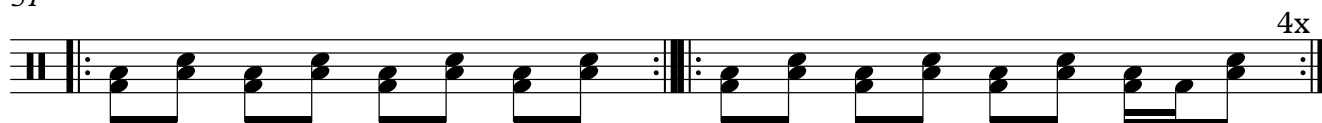
2/4

4/4

47 VERSO



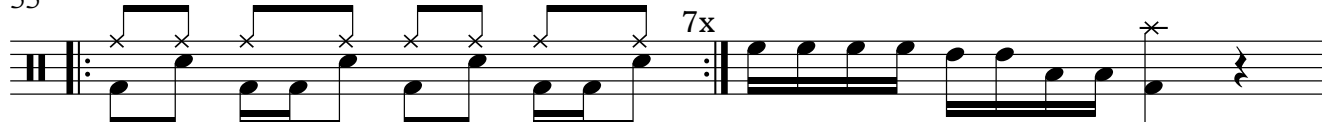
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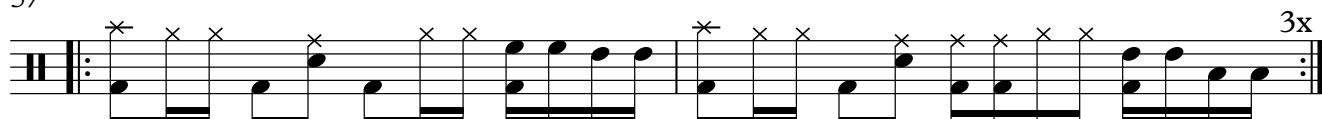
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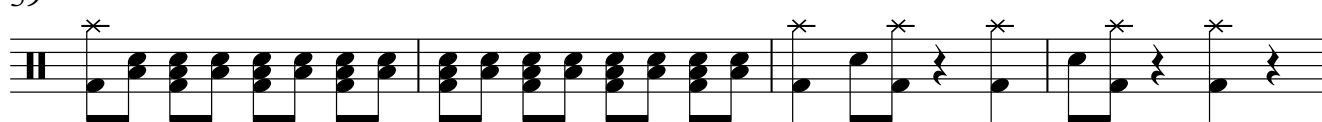
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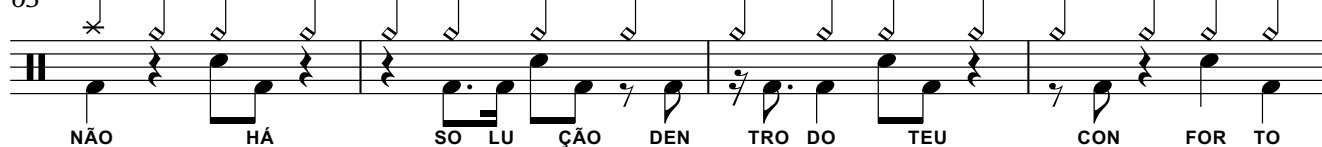
57



59



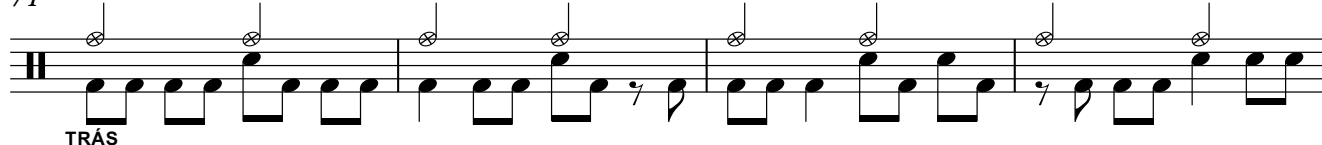
63



67



71



75



79

81

83

85

87

95

98

101

103

106 REINTRO

110 *rallentando...*

114 *noise...*

The musical score is written for guitar on a single staff. Measures 79-86 feature a complex rhythmic pattern of eighth and sixteenth notes with various articulations like accents and slurs. Measure 87 is a whole rest. Measure 95 has a different rhythmic pattern with eighth notes and rests. Measures 98-103 contain repeated rhythmic figures marked with '12x', '4x', '7x', and '3x'. Measure 106 is the start of a 'REINTRO' section in 4/4 time. Measure 110 continues the 'REINTRO' with a 'rallentando...' instruction. Measure 114 is marked 'noise...' and shows a guitar icon with a noise symbol.

Incêndios

Letra e Cifra

Tom: Am

[Intro]
(Am)

Am9
Se a raiva se esvai em vão
Dm9
Sem laços, sem chão, sem voz
Dm7 (b5) **Dm7 (6)**
Marcha veloz rumo ao abismo

Am9
Se a vida atropela, então
Dm9
O que há de melhor em nós
Dm7 (b5) **F7M(#11)**
Um passo atrás talvez revele outro caminho

[Riff]
(F7M Dm9) 2x

Am
Escreve a frase no espelho
Dm
Para que se confunda com teu próprio rosto
Dm7 (b5) **Dm7 (6)**
E cada olhar sobre si mesmo traga à boca o gosto
Não esquecer!

Am **Bm7 (b5)**
Um corpo que cai do penhasco, engana-se como convém
Dm **F7M(#11)**
Ao longo da queda, repete pra si: "até aqui tudo bem"

C **Fm6**
Lá, onde dorme a chama
Dm **G7**
Quero ir lá, onde cala a voz
G#° **Am** **E7/G#**
Por baixo das máscaras, do peso que esmaga
Am7/G **F7**
Mesmo desfigurada a vida ainda pulsa e estende o braço

F7M **Dm9**
Não há solução dentro do teu conforto
Não há solução sem um passo atrás!

[Instrumental]
(F7M Dm9) 2x

F/C **Bm7 (b5)** **G7/B**
Vela a passagem do tem_po
Em/B **Am7** **Dm/A**
Pesa o que se desperdi_ça
Dm/A **G#°** **E7/G#**
O que se fez do teu can_to

Am9 **C/G** **D7/F#**
Que já não mais expressa espanto e cala conivente
Csus/F C7/E
Enquanto a vida gri____ta

F/C **Bm7 (b5) G7/B**
Abre o sentido da angús____tia

Em/B **Am7 Dm/A**
Ao drama da dor coleti____va
Dm/A **G#° E7/G#**
Sopro da chama que acende

Am **C/G**
Em meio à farsa não se rende
D7/F# **Csus/F C7/E**
Um aviso de incêndio indica uma saí____da

F/C
Desce até a origem das coisas
Bm7 (b5) **G7/B**
Encara a ferida que liga a desgraça a você
Em/B
Tece, com raiva e paciência
Am7 **Dm/A**
As tramas da fuga pra além dos pulmões do poder
Dm/A **G#°**
Jura vingança ao massacre, cultiva a recusa
E7/G#
E abraça aqueles que estão
Am **C/G** **D7/F#** **Csus/F C7/E** **Am**
Sempre a contravento em com____tra____mão

[Instrumental]

(**Am9**, **Am7/G**, **Am7 (b5)**)
(**A**)

LivroDeCanções

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